

*The* NEW YORK  
**CLIPPER**

THE OLDEST THEATRICAL PUBLICATION IN AMERICA

APRIL 28, 1920

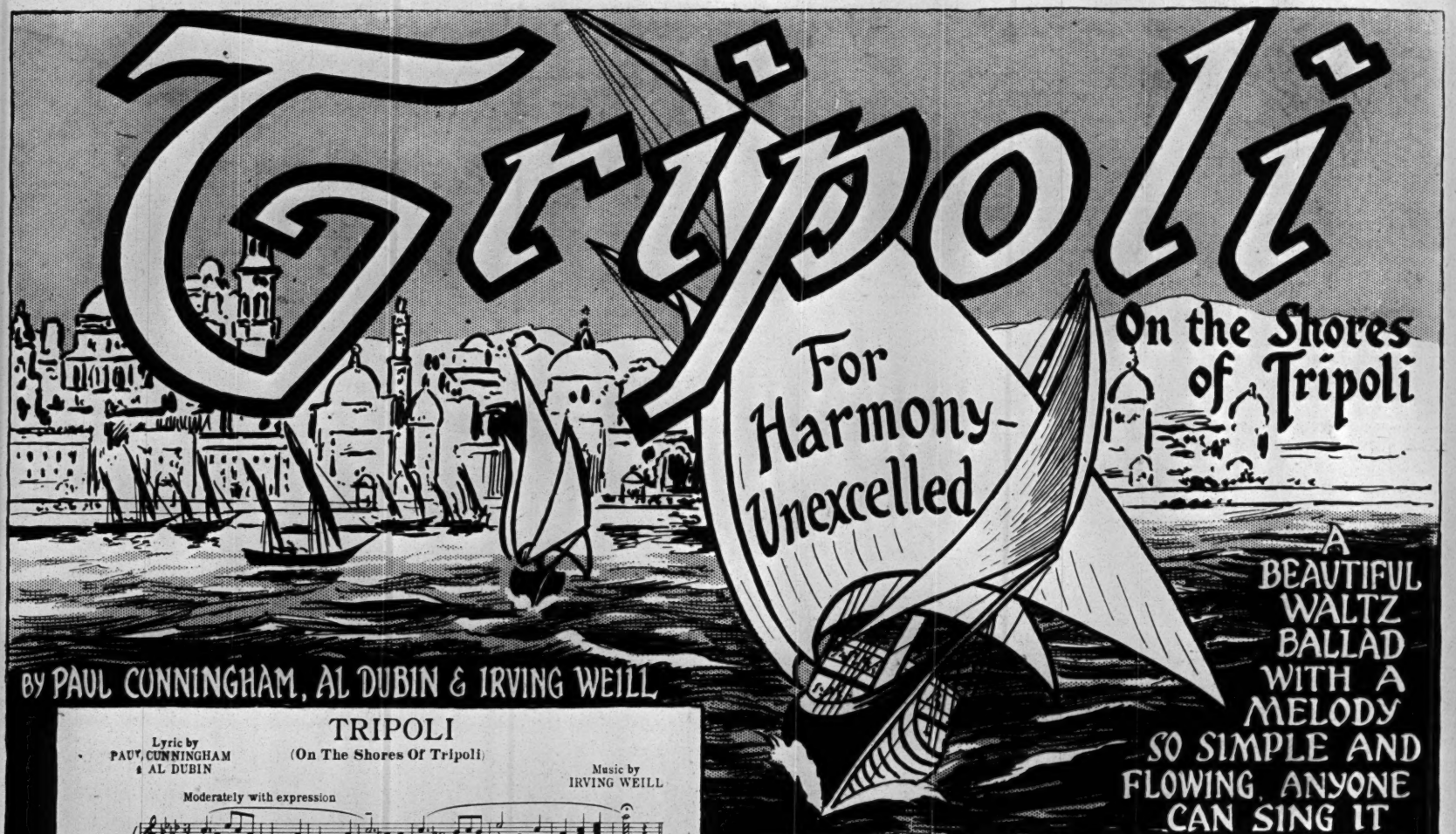
PRICE FIFTEEN CENTS



NAN HALPERIN

THE NATIONAL THEATRICAL WEEKLY





# Tripoli

For Harmony-Unexcelled

On the Shores of Tripoli

A BEAUTIFUL WALTZ BALLAD WITH A MELODY SO SIMPLE AND FLOWING ANYONE CAN SING IT

BY PAUL CUNNINGHAM, AL DUBIN & IRVING WEILL

Lyric by PAUL CUNNINGHAM & AL DUBIN

Music by IRVING WEILL

TRIPOLI  
(On The Shores Of Tripoli)

Moderately with expression



O - pen the por - tals of mem - o - ry, Let the old  
Just like a beau - ti - ful mel - o - dy, Haunt - ing me

hon - ey - moon glow, Take me a - gain to old  
all the day through, So I am haunt - ed by

Tri - po - li, Bring back the sweet long a - go.  
Tri - po - li, When I am dream - ing of you.

Copyright MCMXX by M. Witmark & Sons  
International Copyright Secured

M.W. & Sons 16182-2

REFRAIN (Penderly)



Float - ing on the bay at Tri - po - li, Sweet - hearts, you and I,  
Just a lit - tle par - a - dise for two, 'Neath I - tal - ian  
skies, Ves - per bells were a - ring - ing,  
Choir - voic - es were sing - ing, While the moon a - bove just spoke of  
love, On the shores of Tri - po - li.

M.W. & Sons 16182-2

**NOW READY** Prof. Copies & Orch. (All Keys)  
Duets - Trios - Quartets - Band and Orchestra

## M. WITMARK & SONS

MR. SIM HENDERSON  
125 Merchants Bank Bldg. Indianapolis, Ind.  
MISS ETHEL RHODY  
1112 W. 14th St. Cleveland, Ohio  
AL BROWN  
509 Pantages Bldg. San Francisco, Cal.  
THOS. J. QUIGLEY  
Garrick Theatre Bldg. Chicago, Ill.

ED. EDWARDS  
616 9th St. Philadelphia, Pa.  
JACK LAHEY  
218 Tremont Street, Boston, Mass.  
JACK CROWLEY  
15 Belknap Street, Providence, R. I.  
MORT NATHAN  
209 Superior Theatre Bldg. Los Angeles, Cal.

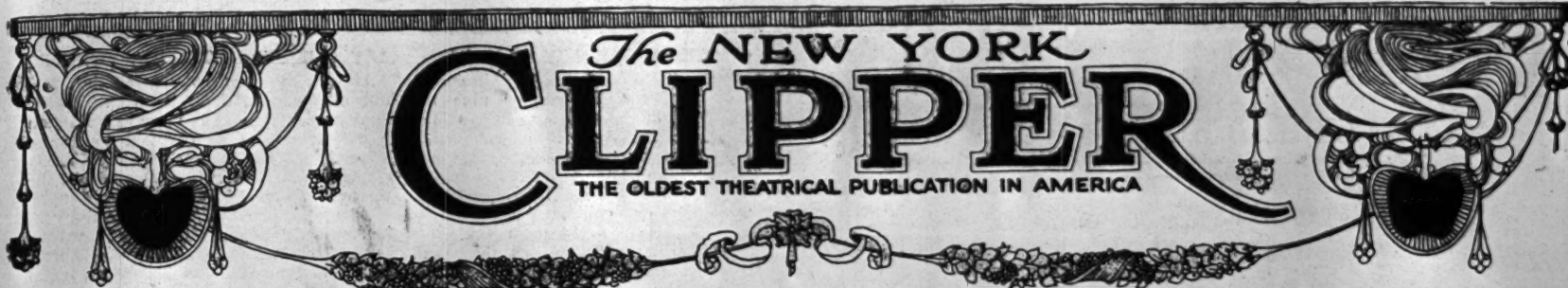
JOS. L. MANN  
424 Barth Block, Denver, Colo.  
R. B. HOLMES  
Room 25, Detroit Opera House Bldg. Detroit, Mich.  
H. ROSS MCCLURE  
Emporium Mercantile Co., St. Paul, Minn.  
HARRY WALKER  
Gaiety Theatre Bldg. Kansas City, Mo.

AL COOK, 1562 Broadway, New York  
(Next to Palace Theatre)

DOC HOWARD  
Budman Bldg. 621 Main St. Cincinnati, Ohio  
BARNEY HAGAN  
500 Montelius Bldg. Seattle, Wash.  
SYDNEY KLEIN  
25 Whitmore Apts. Salt Lake City, Utah  
CHAS. WARREN  
7 A. Sime Square, London, W. I. England







Copyright, 1920, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post Office at New York, June 24, 1879, as second class mail matter under Act of March 3, 1879

Founded by  
FRANK QUEEN, 1853

NEW YORK, APRIL 28, 1920

VOLUME LXVIII—No. 12  
Price, Fifteen Cents, \$5.00 a Year

## SIX CHICAGO TICKET "SPECS" ARRESTED IN FEDERAL RAID

### Government Charges It Has Been Defrauded of \$100,000 Through Failure to Get Correct Returns from Brokers.

#### Other Arrests Said to Be Coming

CHICAGO, Ill., Apr. 24.—United States deputies have started a round-up of one dozen ticket brokers in this city who have neglected to make proper returns to the government. They are alleged to have been negligent in their statements as to the amount of war tax collected and failing to stamp tickets with the selling price paid by the purchaser as well as to stamp the name of the individual firm which sold the tickets.

Warrants have been issued by United States Commissioner Lewis F. Mason for the following persons, all of whom have been arrested and admitted to bail: Ernie Young, 53 W. Randolph Street, who is also a theatrical agent with offices in the Masonic Temple Building. Mortimer Souchorg, a branch manager for Ernie Young. Florence Couthoui, 54 W. Randolph Street, considered the largest ticket broker in Chicago. Louise Miller, Hotel Stratford, manager for Miss Couthoui. Ben M. Rohrer, in charge of stand at the Windsor Clifton Hotel. Joe Oppenheimer, City Hall Square Hotel ticket stand.

The above persons, it is said, will be charged with failure to make correct statements in regard to the sale of tickets, evading the war tax, incorrect returns to the government and failure to stamp all tickets as sold by them. The penalty for this offense is a fine of \$1,000, one year imprisonment, or both.

Charges of embezzlement of government funds may also be launched against the brokers, as they are considered to be merely custodians of the funds, collecting same for the government, which demands half over the 50 per cent increase as permitted to the scalper, in addition to the regular 10 per cent. It is estimated that the govern-

ment has been defrauded out of at least \$100,000.

Government agents from Washington now on the grounds, declare that the "scalping situation" is worse in Chicago than in any other city. Two thousand seven hundred tickets have been collected by the government for violations and some of them date back to New Years Eve, when one ticket broker charged \$11 for a \$3 seat. Seven hundred dollars was spent in purchasing tickets to be used as evidence, according to the U. S. inspectors, who claim the cases against the named brokers are complete and that there will be no compromise in the prosecutions.

Some time ago Ernie Young is reported to have sold out his ticket brokerage business and launched into the theatrical agency business, with offices in the Masonic Temple building. He holds a booking franchise on the floors of the Western Vaudeville Managers Association, United Booking Offices, Butterfield, Orpheum and Interstate Circuits.

Miss Couthoui said she had been advised by federal agents that she did not need to stamp her tickets, because she was an agent of twelve loop theatres.

"I am as much a part of the theatres I represent as are their box offices," she said. "I was advised by Col. Fohrer and his son, Herbert, that, as an agent of the theatres, I did not have to stamp the tickets. I arranged some time ago to be paid a salary by the theatres, so the public could be protected. During successes we are not necessary to the theatres. But during the run of a mediocre show we sell a great many tickets the theatre itself could not sell."

## ELSIE JANIS ROBBED

LOUISVILLE, Ky., Apr. 25.—Thieves entered the apartment of Elsie Janis at the Hotel Seelbach, here, early yesterday morning and made away with jewelry valued at \$40,000. A reward of \$10,000 has been offered by Mrs. Bierbaum, mother of Miss Janis, for the return of the stolen articles. The list of stolen jewelry follows as given to the police:

One string of 224 pearls, \$10,000. One large white pearl ring, \$8,000. Three diamond Guan rings. One black pearl set in diamond ring. One platinum and diamond wrist watch on a black ribbon. One white enamel chain bracelet with "Xmas" on pendant. One diamond bow knot pin. Two golf fountain pens. One gold cigarette case with sapphire, marked "C. B. D. to E. J." One match box to match above. Two keybooks. One black silk bag (muff). One short string of pearls. One gold and diamond watch, small, inscribed "Elsie from Mother." One cigarette holder. One circle ring with five large diamonds. One lip stick. One circle ring with three large diamonds. One powder box. One bar pin-diamond, one-half carat, black onyx, five and a half carat center stone. One pair of earrings to match above, three and three-quarters carat solitaire. One ring to match, five-carat solitaire, filled in with diamonds. One lozenge, platinum and diamond, with onyx and diamond buckles. One bar pin, platinum and diamonds. One emerald ring, three stones with diamonds and platinum. One gold medal "From Boys of Twenty-seventh Division, A. E. F. to Elsie." One gold medal "From Boys of Fighting Sixty-ninth to Elsie."

Miss Janis stated that both she and her mother knew nothing about the robbery until ten o'clock the following morning, when she went to look for her purse so that she might tip the waiter, who had just served breakfast. In addition to offering the \$10,000 reward she stated that she had wired to Chicago, engaging Pinkerton detectives to investigate the case. She added that the jewelry stolen was insured but not for its full value.

## "GAYETIES" GOING TO COAST

SAN FRANCISCO, Apr. 26.—G. M. Anderson is here completing arrangements to present his "Frivolities of 1920" at the Casino Theatre for a run, the opening date being July 20. In the meantime, the Will King Musical Comedy Company will remain until that date.

Anderson intends to follow up his first offering with "Monte Cristo" and "The Gayeties."

The idea is to avoid laying off during the Summer months in the East, play shows here and then transport them intact to the East for the Fall season. Among other productions for a first showing will be a new comedy by William LeBaron, author of "The Very Idea," called "Jury First," and a new melodrama by Willard Mack, entitled "If."

## CHILDREN CAN ACT

CHICAGO, Ill., Apr. 24.—Children taking part in the production of the opera "Rip Van Winkle" are not delinquent. Neither are their parents contributory. A jury in Judge Howard Hayes' court has settled the matter. James O'Donnell was declared not guilty of contributing to the delinquency of his six-year-old son, who appeared for twenty-six minutes in the opera last Winter. The Juvenile Protective Association prosecuted.

## MARC KLAU BUILDING

Plans for a new theatre on West Forty-fifth Street which Marc Klaw will control after its completion, have been almost entirely finished by the architect, it was learned early this week.

The site for the new house was acquired last month by Sol. Bloom, at the auction sale of the Henry B. Astor Estate. The site is on the same side and a few houses west of the Morosco Theatre and consists of four private dwellings whose aggregate frontage total approximately 100 feet.

The leases held by those now occupying the dwelling all expire May 1, and, shortly afterward, the buildings will be demolished so that work may be started on the new theatre. Sol. Bloom is building the house for Marc Klaw, the first new theatre to be built here by either of the erstwhile Klaw and Erlanger twain since the rift in their partnership lute occurred last year.

## MARIE DRESSLER SETTLES

Marie Dressler last week settled the claims over which she has been having trouble with the Actors' Equity. Lyman Hess, the attorney representing Equity, brought about the settlement, but not until after more trouble, which lasted the better part of an afternoon.

In the event of Miss Dressler not coming through with the amount in question, Hess had procured a body attachment for her and her manager, but found it unnecessary to serve them.

However, Miss Dressler refused to square accounts with four girls, stating that the latter's claims were based on dress rehearsals. They deny the charge, setting up that the performances were not dress rehearsals, but regular performances at which admissions were charged.

The girls are Florence Frazier, who claims six-eighths of her weekly salary; Lillian Sonstebly, one-eighth; Lucille Thomas, one-eighth, and Peggy Herahberg.

## CARLTON SELLS INTEREST

Carl Carlton, it was learned early this week, has disposed of his holdings in the Vanderbilt Producing Corporation, which produced "Irene." The price Carlton is reported to have received for his minority holdings, said to be approximately 25 per cent of the stock, is \$82,500. Joseph F. Moran and James Montgomery, owner of the Vanderbilt Theatre and author of "Irene," respectively, acquired the stock from Carlton, the possession of which now gives them absolute control of the corporation.

The holdings are reported to have cost Carlton a total of \$30,000. Carlton is at present in London, where he went several weeks ago to look after the affairs of his wife, Edith Day, who is starring in the "Irene" show produced there by J. L. Sacks.

## BILL OVIETT QUILTS

As the result of trouble with Morris Gest just prior to the latter's sailing for Europe, over the staging of the "Midnight Whirl" show, William Oviett last week resigned from the staff of Comstock and Gest.

Oviett, it was learned, was engaged by Ray Comstock early in the season under a three year contract as stage director for the Comstock and Gest productions. Following the row, it is said, Oviett handed in his resignation to Comstock.

## "SWEETHEART SHOP" DOING WELL

CHICAGO, Apr. 26.—"The Sweetheart Shop," following the highly favorable notices received by the show during its first week here at the Illinois Theatre, seems to be destined here for a more or less protracted period of prosperity. Nothing indicates this better than the disparity between the first and second weeks' receipts of the show.

It played to \$13,250 the first week, and last week it did a gross amounting to \$16,500. And, as for this week, already there is \$6,000 advance money in the box office.

## JOHN BARRYMORE RECOVERING

John Barrymore, who has been confined to a sanitarium for the past few weeks, is fast recovering his health and will be back at work in another month. He is under the treatment of William Muldoon at the latter's camp in the Westchester Hills.

## CIRCUS COMING EAST

CHICAGO, Ill., Apr. 24.—The Sells Floto Circus closed a successful three weeks engagement at the Coliseum Saturday night. It is headed Eastward and will appear in New York, Washington and other large eastern cities.

## NORA BAYES GOES TO LAW

SAN FRANCISCO, Apr. 26.—Homer Curran, proprietor of the Curran Theatre, and the management of the "Passing Show" company were cited to appear in court to show cause why they should not be restrained from closing the theatre Sunday night, April 18th against Nora Bayes and her company in "Ladies First."

Superior Judge George E. Crothers dissolved the restraining order and refused to grant the injunction she asked, which would prohibit the opening of "The Passing Show of 1918." By the court action, Miss Bayes sought to retain the Curran for her own production for Sunday. It seems that the contract held by her did not specify that she could have the theatre for that date. The Nora Bayes Company opened at the Curran, week of April 5th, playing two weeks.

## STRAND BASEMENT LEASED

Charles B. Kline, former proprietor of the Tokio Restaurant, has leased the basement of the Strand Theatre Building for use as a billiard and pool parlor, bowling alleys, etc. The premises contain about 20,000 square feet of space, and the new resort will be the largest of its kind on Broadway.



BALTIMORE, Md., Apr. 26.—"\$1,200 a Year," a play dealing with the underpaid school teacher, written by Edna Ferber and Newman Levy will open here on May 10.



## MANAGERS SEEKING FAMOUS MUSICIANS TO WRITE SCORES

Success of "Apple Blossoms" Music, Composed by Kreisler, Has Convinced Them Big Names Are Good Box Office Draw. After Hofman, Casals, Rachmaninoff

That there will be an influx next season of musical plays the source of which will bear the names of well known composers and virtuosi, is indicated at present.

In the light of the success achieved by Charles Dillingham with his production of "Apple Blossoms," Fritz Kreisler's first musical show, which he composed in collaboration with Victor Jacobi, it has become evident to other managers that the names of such composers have a definite commercial value. The result is, managers are now offering extraordinarily large amounts in advance royalties to various concert recitalists in an effort to get them to write or collaborate in a score for a new musical show. That the composers being sought have had no previous experience in composing for the popular musical taste seems to make no difference with the managers. What the latter are concerned with, chiefly, is the names of the composers, it being figured that such names as Kreisler or Elman are enough to attract a large patronage even though the show may be musically mediocre.

In spite of the admission by managers that Kreisler's musical contributions to "Apple Blossoms" were not of the calibre which cater to popular musical taste and that Jacobi's experienced strain functioning was really what counted in the score, they still assert that it was Kreisler's name more than anything else that put the show over.

Thus, it is reported, Joe Weber outbid Dillingham in obtaining the services of Efrim Zimbalist, the famous violinist, who composed the score of "Honey Dew," the

show that Weber tried out on the road several weeks ago. In connection with this show, it is also reported that J. H. Remick and Company, outbid the T. B. Harms (Max and Louis Dreyfus) music publishing firm for the publishing rights of Zimbalist's score. The price said to have been paid in advance is \$10,000, which sum, it is reported, was divided as follows: \$5,000 to Joe Weber and \$2,500 each to Zimbalist and Joe Howard, who wrote the lyrics.

"Honey Dew" was presented by Weber at this time primarily for the purpose of testing the value of Zimbalist's score and name. The show has been withdrawn, but Weber is satisfied of its drawing power and is now getting ready to revise it completely and present it on a more elaborate scale early next season.

Flo Ziegfeld, who admits that his idea of signing Elman came from the success achieved by Kreisler's show, has engaged Augustus Thomas to write the book for Elman's score and Gene Buck to contribute the lyrics.

Other well known concert recitalists who are being sought by Broadway producing managers are Jascha Heifetz, Max Rosen, Josef Hofman, Pablo Casals, and more recently, even Vladimir Rachmaninoff, the Russian pianist-composer.

Incidentally, Rudolph Friml gave piano recitals before his musical scores achieved popularity along Broadway and elsewhere. His last appearances on the concert stage were made as accompanist to Jan Kubelik, the Bohemian violinist, who first brought him to this country.

### "FLORODORA" HAS DONE \$98,400

"Florodora," now in its fourth week at the Century Theatre, has played to a total of \$98,400 in the three weeks ending last Saturday night, it was learned early this week. This figure means that the weekly receipts have averaged \$32,800.

The first was the show's best week, thus far, receipts totaling \$34,000. This was due chiefly to the \$11,000 which the show got on the opening night, with a \$5 top scale prevailing. The second week's receipts totaled \$31,350, and last week the show got \$33,050.

However, despite the good business that "Florodora" is doing, the show is still far from capacity business at the Century, where, with the \$3.50 top scale prevailing, the weekly capacity could easily total \$45,000.

An indication of the heavy advertising campaign that the Shuberts are waging in behalf of the show are the signs posted in each Shubert theatre. These direct the notice of patrons to the Century show and also tell where tickets may be bought.

### PAGEANT INTO LEXINGTON

There will be a community historical pageant staged in the Lexington Theatre this coming Friday and Saturday, under the auspices of the Kips Bay Neighborhood Association and the New York Community Service, in which will be shown early Indian, Dutch and Colonial history, by the children of twenty-one different nationalities. Public schools, churches, settlement houses and other patriotic and educational institutions will be represented.

### TO MANAGE THEATRE GUILD

Helen Ingersoll has been appointed business manager of the Theatre Guild. She was formerly with Winthrop Ames. Some special performances, for guild members only, will be given at the Garrick in May, "The Dance of Death," by Strindberg, being the play. They will also put on another special production, which will not interfere with the run of "Jane Clegg."

### TULLY FORMS EUROPEAN DEAL

Richard Walter Tully has formed an association with Percy Burton, the English manager, whereby Burton will take care of Tully's European interests.

Tully hopes to complete plans whereby the best English plays, with their original casts, may be brought to America as often as possible and to present, in England, many of the American successes which he believes adapted to British taste.

David Miller, a popular English comedian, has just been brought to this country by Tully and will be featured in "Keep Her Smiling," the comedy that was laid aside at the time of Sidney Drew's death. It opens in Montreal, May 3.

Guy Bates Post, under Tully's management, will continue to play "The Masquerader" next season. Three companies of "The Bird of Paradise," Tully's ever-popular play, will be sent out by Oliver Morosco next season.

### HARRIS GETS NEW PLAYS

The American producing rights to several new plays have been acquired by William Harris, Jr., who has just returned to this country from Europe. They are "Le Retour," a comedy by Robert de Flers and Gracioso de Croisset, which will be produced in Paris this Fall prior to its American premiere, and "The White Umbrella," by Chester B. Fernald.

While in England, Harris conferred with John Drinkwater and completed arrangements for two new plays by this author. One will be written about the life of Mary Stuart, Queen of Scots, and the other about Robert E. Lee. These will be produced here in the Fall. "East is West" will be produced by Harris at the Queens Theatre, London, on May 24.

The first Spring production to make its appearance under the Harris banner will be "The Bandit," to be presented out of town early in June.

### WAGENHALS AND KEMPER READY

Wagenhals and Kemper have announced they have five new plays, some of which they acquired in a recent trip to Europe, and with which they will re-enter the producing field next Fall. Among them is "The Bat," written by Avery Hopwood and Mary Roberts Rinehart, who wrote one of their first notable successes "Seven Days." The first performance of "The Bat" will take place in Washington in June.

They also have a new play by Bataille and La Vergue, now being translated from the French, for which two well known dancers, Mills Talgys and M. Caritos, have been engaged. Likewise, they have a new play by Mme. Fred de Gressac, a new farce by Margaret Mayo and a new play by William Douglas White called "The Sun Dial."

### "FOLLIES" BUILDERS PICKED

Irving Berlin will write the words and music of the new "Follies." Some additional numbers will be done by Gene Buck and Dave Stamper. Victor Herbert will write the ballet music. James Montgomery the comedy scenes and Edward Royce will put on the production the cast or which is to be personally engaged by Flo Zeigfeld. May 1 is the rehearsal date and the opening is scheduled for May 31.

### TETRAZZINI SUES FOR \$4,000

Summons and complaint in a suit for \$4,000 damages was filed in the County Clerk's office last week by Louisa Tetrazzini against the Oratorio Society of New York. She alleges that she was engaged to sing in the Seventy-first Regiment Armory on April 11, and that the engagement was cancelled in violation of the contract which called for the payment to her of the amount sued for.

### ALICE GENTLE GETS DIVORCE

SANTA CRUZ, Cal., April 20.—The divorce action of Alice True Gentle, operatic soprano, brought against her husband, Robert Bruce Gentle, which was reported several weeks ago in THE CLIPPER, resulted in the diva being granted an interlocutory decree here, early this week.

### ARTHUR SUES FRAZEE

Dan Arthur has started suit against Harry H. Frazee, owner of the Boston Red Sox, for a share of the net profits of "My Lady Friends."

Arthur sets forth that the net has amounted to \$25,000 and that he has failed to receive \$6,250, representing 25 per cent, which it was agreed between him and Frazee should come to him out of the profits after the cost of the production was returned.

### TELLEGEN OPENS MAY 7

"The Blue Devil" is the title of a new play written by Augustus Thomas for Lou Tellegen, in which the latter will open, on May 7, for a two-day break-in at Wilkes-Barre, Pa.

The supporting cast includes Alma Belwin, Ivan Simpson, Thomas Walsh, MacBarnes, Ralph Locke, Ruano Bogislav, Cecelia Radcliffe, Frances Shannon and Edgar Woolley.

### TRENTON BOOSTS LICENSE FEES

TRENTON, N. J., April 22.—The city commissioners have approved a motion for the boosting of license fees for theatres and all other kind of amusements operating in this city, even to circuses. The action was taken to relieve a deficit of several thousand dollars in the municipal treasury, due to the lack of license moneys usually received from saloons. It is expected that further advances in license fees will soon take place.

### EDDIE PIDGEON MARRIES

Edward Everett Pidgeon, the former publicity man, who "discovered" Valeska Suratt and did press work for many Broadway attractions, including the New York Roof, when William Morris ran it, was married last week to Hope Maud Leslie, a motion picture actress, formerly on the spoken stage. Mrs. Pidgeon will retire from the profession.

### SOTHERN'S LEASE ENGLISH HOME

E. H. Sothern and Julia Marlowe have leased a home at Broadway, Warwickshire, England, for a year. Broadway is a colony of people who are prominent in English artistic life. Mary Anderson (Madame De Navarro) is a resident of the place. This is the fifth home the Sotherns have taken possession of.

### CAWTHORNE'S PLAY NAMED

Charles Dillingham will produce "The Half-Moon" with Joseph Cawthorne in the leading role. The book is by William Le Baron and the music by Victor Jacobi. Joe Santley, Ivy Sawyer, William Ingersoll and Edna May Oliver will also be in the cast.

### JULIA MARLOWE SELLS HOME

Julia Marlowe last week sold her home in the Washington Square District to Placido Mori, an importer of statuary and art works. She bought the residence, at 21 Washington Square North, about six months ago, from the Post family.

### WILL COST \$400,000

According to plans filed in the Bureau of Buildings, the new theatre to be built at 239 to 247 West 45th street by Sam Harris and Irving Berlin, will cost \$400,000. The house will be known as the New Harris Theatre.

### "OUIJA BOARD" GOING OVER

"The Ouija Board," the drama by Crane Wilbur, now playing at the Bijou Theatre, will be presented in London by A. H. Woods next season. Three American companies will also tour in the show.

### ACTORS' GUILD TO MOVE

The Catholic Actors' Guild will move its headquarters, on May 1, from the Selwyn Theatre building, where they are now installed, to the Candler building, opposite their present offices.

### ACTORS' FUND OFFICES MOVED

The offices of The Actors' Fund of America have been moved from the Longacre Building to the fourth floor of the Columbia Theatre Building.

### GET OPTION ON HARVARD PLAY

Lee Shubert has secured an option on "Barnum Was Right," the play presented by The Hasty Pudding Club, of Harvard, at the Hotel Astor, last week. The option calls for production next Fall.

"Barnum Was Right" was written by Robert E. Sherwood and Samuel P. Sears, former Harvard students, and was produced under the direction of Alexandra Carlisle.

The play was originally intended for production during 1917, but, on the outbreak of the war, every man in the show was in some branch of the service.

"Barnum Was Right" is a musical comedy, laid in four scenes. The story tells of a motion picture company that goes to Egypt to take scenes. Happenings while there get Abel Kidder, chief of the troupe, sore, and create several humorous situations.

Principals who were seen in the student's production were C. L. Harrison, C. A. Clark, Jr., R. G. Payne, J. C. Bolton, Y. H. Buhler, F. M. Trainor, J. J. Emery, J. R. Craig, Jr., E. Scott, W. McH. Keyser, R. H. Ware, and C. G. Le Forge.

### STOP NORDICA JEWEL SALE

NEWARK, N. J., Apr. 22.—Chancellor Backes, upon the application of George W. Young and Company, Inc., has issued an order restraining the Fidelity Trust Company, of Newark, from disposing of the jewels of Lillian Nordica Young, of whose estate they are the executors. The jewels were deposited with them five years ago, when they were inventoried at \$206,632. It is said they are now worth twice that sum. The application for an injunction stated that the firm seeking the restraining order held an assignment from George W. Young, her husband, of his claim to the property.

### EMPIRE COMPANY DISSOLVED

ALBANY, N. Y., Apr. 23.—The Empire Theatre Company, of this city, a corporation formed before the Columbia Amusement Company bought the Empire Theatre, this city, has been dissolved.



## WANT CHORUS EQUITY TO MERGE WITH PARENT BODY

**Resolution Proposing That Choristers' Branch Be Done Away with, Its Members Joining Actors' Equity Association, to Be Voted on May 12—Film Branch to Do Same**

A resolution calling for the merging of the Chorus Equity with the Actors Equity Association, will be introduced at a mass meeting of the Chorus Equity in the Hotel Astor on May 12. The movement for the combining of the two organizations under one head has been under way for some time, and, from all present indications, will meet with the approval of both choristers' and actors' associations.

It is the opinion of Equity officials that the merging of the choristers with the Actors' Equity will tend to strengthen the latter organization, and, in addition to this, will assure better co-operation between the chorus people and the actors.

Chorus people will continue however, to use the Chorus Equity contract (pink) and the merging will in no way affect the special benefits accorded choristers by their contract. The only difference, it is stated, is that they will be members of the A. E. A.

A meeting of the Motion Picture Players' Association, also a branch of Equity, is to be held in the near future, when like resolutions will be the issue. The picture peoples' organization recently organized, is said to already number nearly 2,000 members, including both principals, and extra people.

### TRYING TO IDENTIFY GIRL

CHICAGO, Ill., Apr. 24.—Chicago officials are puzzled over the case of a young girl who was hit by a truck on Friday and instantly killed. A search of her person disclosed a card with the names of Mr. and Mrs. William Dugdale, 1311 West Adams Street, written on it. These parties claimed they knew the girl slightly and that she was an actress, under the stage name of "May Smith" and that she lived with an aged mother somewhere on the South side. The Dugdales are performers.

The Chorus Equity is lending assistance to the local police in an effort to discover who the victim really is, her right name and address of close relatives. The body lies in the Chicago morgue awaiting identification.

### O'CONNOR IS OUT

John J. O'Connor, who was instrumental in starting *The Theatre World* severed his connections with the paper last week and S. J. Kaufman, editor of a column in the *N. Y. Globe*, will, in future, edit the paper with "Doc" Howard Green as managing editor.

*The Theatre World* was backed by Kaufman and his brother and at the time of incorporation, was capitalized at \$50,000, O'Connor holding considerable of the stock. There were many reports of disagreements between Kaufman and O'Connor which have culminated in the severance of O'Connor's connection with the publication and the surrender of his stock holdings. O'Connor stated early this week that he was going to leave New York.

### "UNKNOWN PURPLE" CLOSES

Roland West's "The Unknown Purple" closed its season of thirty-three weeks in Rochester last Saturday. The piece had successful runs in Boston and Philadelphia, and broke all previous box office records for dramatic attractions at the Feck Theatre, Buffalo.

George Henshall, general press representative for the Roland West Enterprises, handled the publicity. He has been re-engaged by Nicholas M. Schenck, manager of Palisades Amusement Park, to handle the publicity of the Summer resort.

### LEDERER PLANNING NEW SHOW

CHICAGO, Ill., April 24.—George W. Lederer is planning another Summer musical comedy. Last year, he produced "Angel Face" at the Colonial where, long previously, he started "Madame Sherry." It is not known if the Colonial will be available for a new summer production.

### PHILLY RUNS ENDING

PHILADELPHIA, Pa., Apr. 26.—A new batch of plays will close their runs here this and next week. George M. Cohan's Comedians in "Mary" closes this week, as does "Betty Be Good." The former is at the Garrick, and the latter at the Chestnut Street Opera House. Next week "Take It From Me" at the Sam S. Shubert, closes its run.

### PRESS CLUB HOLDS AFFAIR

SAN FRANCISCO, Apr. 23.—The Press Club of this city gave their "Fourteen Years After" celebration this week with big success. The affair was held at the Orpheum Theatre at midnight. The Press Club opened the programme with a minstrel show, and Gerald Luke Dillon, press agent of the Orpheum, acted as interlocutor.

Margaret Anglin gave some readings, Cromwell and Bailey did a humorous talk skit, Lillian Birmingham and the Commercial Club Quartette sang and Jewell and Tiney Chaney danced.

### MISS ANGLIN DOING WELL

SAN FRANCISCO, Apr. 24.—The Margaret Anglin engagement of eight weeks at the Columbia Theatre has established a record. The first four weeks was devoted to the presentation of "The Bronze Lady," and the gross receipts reached \$60,000, followed with a two weeks run of "Lady Windermere's Fan," with \$20,000 receipts. The last two weeks the offering was "The Trial of Joan of Arc," playing to capacity business. It is the intention of Miss Anglin to present the latter play in New York, for which arrangements are now being closed.

### ROYSTER STARTS FILM PAPER

ATLANTA, Apr. 26.—Nat Royster, formerly manager of the La Salle Theatre, Chicago, for Comstock and Gest, and at one time associated with Oliver Morosco, plans to edit a motion picture paper here. The publication is to be known as the Southern Picture News. Charles C. Kranz, a local newspaper man is associated with him in the venture.

### HILL HAD \$7,200 WEEK

PATERSON, N. J., Apr. 23.—Gus Hill's "Bringing Up Father" played a return date at Billy Watson's Lyceum this city this week and played to \$3,200 on the three days. Their first engagement was in September, when they played to \$3,300 on three days. The Lyceum played to \$7,200 on the week.

### LOEW ADDS ANOTHER

SAN FRANCISCO, Apr. 26.—The very latest news re the Loew-Ackerman-Harris combination is the fact that the big lot located at the corner of Post and Powell facing Union Square and opposite the St. Francis Hotel has been leased to them for a term of ninety-nine years. This will, up to now, give them five theatres in this city.

### WAYBURN FIXING SHOW

Ned Wayburn has been engaged to fix up the "Oui Madam" show, Victor Herbert's latest musical piece, which Alfred E. Arons, in association with George Nicolai and others, produced. He left for Baltimore, where the show is now playing, on Monday of this week.

### PLAYWRIGHT GETS ROUGH

Cosmo Hamilton's ire has been aroused, to a considerable degree as a result of the rough handling his several dramatic efforts have experienced, under the scathing pen of Heywood Broun, dramatic critic of the New York Tribune. In fact, Hamilton is so perturbed that, in a recent issue of the Authors' League Bulletin, he gave voice to his sentiments in a signed article entitled "The Higher Criticism," and written in what the playwright characterized as the "Daily Manner of Hayseed Proun."

This article has given rise to considerable discussion among the league's membership, resulting in several authors throwing their hats into the ring and giving vent to their own views on dramatic criticisms. Foremost among the lot is Montague Glass, who philosophizes on Hamilton's article in the April issue of the Bulletin in a short article entitled, "On Slanging the Critics." In part it reads:

"It is as impolitic to argue with a critic as arguing with a traffic policeman. He can always hand you a 'ticket' the next time. The thing to do is to drive humbly on and tell your wife what you could have said to him if you had wanted to. Of course, one realizes that Mr. Cosmo Hamilton doesn't care a whoop for what Mr. Haywood Broun will say about his next play. If he did, he would not have written what he did in the Bulletin. One also infers from the same Bulletin that he must have cared for what Mr. Broun said about his plays, and, if what Mr. Broun said may be measured by what Mr. Hamilton said, Mr. Broun must have said something for which Mr. Hamilton must have cared more than most playwrights would want to admit.

"Why, then, should Mr. Hamilton expect when next Mr. Broun slaps one of his plays, he is going to be indifferent to what Broun will say? Does he hope that, in ministering to his delicate susceptibility to dramatic criticism with the Bulletin article in question, he has overcome it altogether? Or does he believe that Mr. Broun is so jealous of his own reputation for fairness that Mr. Broun will review favorably all future plays of Mr. Hamilton's for fear Mr. Broun's readers will think he has been biased by Mr. Hamilton's Bulletin article?

"Or isn't Mr. Hamilton going to read any more of Mr. Broun's criticisms?"

"Or isn't Mr. Hamilton going to write any more plays?"

"Or what?"

"My own opinion is that Mr. Hamilton is arguing with a traffic policeman, but from what I know of policemen, the next time Mr. Hamilton drives by, the policeman will construe the traffic rules upon the merits of Mr. Hamilton's driving and I say this even though that same policeman occasionally hands me a 'ticket' too."

Cosmo Hamilton has answered the Glass article in the following letter:

My extremely indiscreet and brutal skit of Mr. Heywood Broun's manner of criticism has drawn a communication from Mr. Montague Glass, whose questions seem to demand answers from me. I do care many whoops for what Mr. Heywood Broun may say about my next play. I did care for what Mr. Heywood Broun said about my last play, very much indeed. I know very well that Mr. Heywood Broun will not be influenced in any way by this skit when he sits in judgment on any future work of mine. Why should he be? I am going to write as many more plays as I can and I am going to continue to read what Mr. Broun may say about them. I would much prefer Mr. Broun to like them because being as human as every other man who hangs on to life by the end of a nib, I am put into a good temper by favorable notices however unjust and sent into blasphemy by bad ones however true. My skit was intended to be no more than a *jeu d'esprit*, though I am willing to confess that my ink had bitterness in it. I can't for the life of me see why it isn't just as legitimate for an author to make a skit of a critic's critique as it is for a critic to hold up an author to ridicule. Let's have some more.

COSMO HAMILTON.

### DALY'S BEING SOLD

It became known last week that negotiations have practically been consummated for the selling of Daly's Theatre to a business syndicate which plans to raze the old playhouse and erect an office and loft building on the site.

The playhouse is owned by both the Jones and the Schieffelin estates, the former owning the front of the house and the latter the portion given over to dressing rooms.

At a recent auction sale, the Jones portion of the house was bought in by one of the family, who plans to erect an office building on Sixth Avenue. The house is now operated as a picture house by the Milton Theatre Corporation, which holds a three year lease on the property.

### PROVIDENCE LEASE RENEWED

PROVIDENCE, Apr. 26.—A new lease of the Providence Opera House has just been granted to Col. Felix R. Wendelschaerer, the old lease, which he held for thirty years, having expired.

A number of theatrical interests were desirous of securing the house but Wendelschaerer received favorable consideration due to his long association.

The theatre will open Labor Day entirely re-decorated and re-painted and will have new furnishings and a new curtain.

### BANVARD TRIP CALLED OFF

SAN FRANCISCO, Apr. 24.—Owing to the receipt of a cable from London reporting the serious illness of Walter Banvard, William Banvard, his brother, who was in the midst of organizing a musical comedy company for a three years tour of the world, cancelled all contracts with performers, printers, costumers and immediately proceeded to London to be with his brother.

### CARPENTIER A FRIAR GUEST

Georges Carpentier, the heavyweight champion of France, will be one of the guests of honor at a gala Athletic Night to be held for the members of the Friars at their Monastery on Friday night, April 30th. Hon. Edward I. Edwards, Governor of New Jersey, will also be present.

James J. Corbett will act as referee in a series of wrestling and boxing matches to be held.

### RILEY HAS "RAINBOW GIRL"

Thomas W. Riley has acquired the European rights to "The Rainbow Girl," from Klaw and Erlanger. The show was written by Rennold Wolf and Louis A. Hirsch, and will be produced in England by Riley during the latter part of Spring or early in the Summer. Several members of the original cast will be seen with the production in England, in addition to a number of English players.

### WILL INVOKE CLOSED SHOP

CHICAGO, Ill., Apr. 24.—The Actors Equity Association announces that no one but members of their organization will be booked the coming season by road attractions traveling out of this city. If any non-members are signed by the managements of the various productions, Equity members will refuse to play with them.

### DUTCH GIANT HERE

Albert Kramer, the Dutch giant, said to be the tallest man in the world, arrived here last week from Holland. He is being booked by Ike Rose, who plans to supplement Kramer's circus work with motion picture engagements. He is eight feet four inches tall and weighs 280 pounds. His girth is forty-nine inches.

### BURNED BY COFFEE

Elane Sinnott, a member of the "East is West" cast and understudy for Fay Bainter, was seriously burned last week when a coffee percolator at her home in West Fifty-first Street accidentally overturned, scalding her about the body.

### HARRY KELLY IS AN AGENT

Harry Kelly, the comedian, has opened an agency at No. 158 West 45th St. The name of the firm is Harry Kelly, Inc., and associated with Mr. Kelly is his son, Jack.



# BIG MEN FORM NEW ASS'N; FOR PROTECTION, IS REPORT

**E. F. Albee, Marcus Loew and Others in Organization to Embrace  
All Branches of Business and Present Solid Front  
in Dealing with Labor Problems**

The fact that E. F. Albee and J. J. Murdock, of the Keith offices; Marcus Loew, David Benstein and Nicholas M. Schenck, of the Loew interests; William Fox and Jack Loeb, of the Fox Time; B. S. Moss, and a number of other men not prominent in the theatrical business, organized the Theatrical and Motion Picture York, last week, aroused considerable interest among theatrical men, which grew when efforts to learn the definite purpose of the organization were met with answers that shrouded the association and its object in mystery. It was stated, however, that the organization is probably the beginning of a big protective association, taking in all branches of the show business, for the purpose of presenting a solid front, if necessary, to the demands of the various theatrical unions, whether these latter be actors, stage hands, musicians, motion picture players, or any other such that may be formed.

Reports that, next Fall, Equity, backed by the stage hands and musicians' unions, as in the past, will attempt to put in force the closed shop, are proving more and more frequent. As a result, it is stated, managerial forces are bent on

strengthening their forces to the end that they may successfully combat a possible strike, should it occur.

The new membership corporation organized last week is therefore looked upon by persons familiar with the theatrical affairs as the first step in the direction of welding all the branches of show business into one body for concerted action in case such may be deemed necessary.

Thus, it is stated that many, if not all, of the following charter members of the Theatrical and Motion Picture Managers of Greater New York, John Kalvoord, Jr., Philip F. Offin, John A. Dowd, Benjamin Thau, Charles Monish, John A. Hopkins, Lawrence A. Walsh, the names of whom are little, if at all, known in the show business, will shortly be superseded by well known persons representing other branches of the theatrical business.

A meeting of the recently organized managerial association will be held shortly, it was learned early this week, at which officers and directors for the ensuing year will be chosen. It is said that the other charter members will choose J. J. Murdock as the initial head of the organization.

## "DODO" WILL DO

WASHINGTON, April 26.—"Dodo," a musical comedy, with book and lyrics by Avery Hopwood and tunes by Buddy De Sylva, was presented here last night by Al Woods at Poli's Theatre, for the first time on any stage. The piece is of the conventional musical show type, being well staged, not over burdened with plot intricacies, well gowned and has a pretty chorus. Broadway would be just the place for "Dodo," but whether it could weather the warm months there is a question.

The show has a goodly share of Hopwood pep and is run off at a surprising tempo. The best act is the second in which complications hinged upon the ever fruitful episode of a visit to a bachelor's apartment, are set forth and carried through in breathless style through the aid of three busy doors. A trio of clever performers, including Roland Young, Juliette Day and Ernest Glendenning, help make this scene the riot of the show.

De Sylva's eighteen musical numbers, while not over original and, in some cases lacking memorable qualities, are tuneful and touched with the jazz note. "It's Naughty, But It's Nice," an octette in which the choristers argue out the moral question of Dodo's supper in Bobo's apartment, hits the most original chord in the score and is one of the few numbers in which the lyrics get full value.

Roland Young, as Dodo, the unwilling Lothario, whose motto is safety first, suffers somewhat from lack of a singing voice, which is almost forgotten, however, in some of his whimsical and bashful portraits of the character. Juliette Day, with a slightly better singing voice, made a splendid co-worker, displaying an impish coquetry and the cunning tricks of a baby vampire. Ernest Glendenning is good in the role of the husband. Others in the cast were Robert Fischer, Marion Vantine and Hazel Turney.

The chorus, although small, is good to look upon and composed of willing workers.

## MONTHLY TAX TOTALS \$783,891

Some idea of the amount of money taken in at the theatres in Greater New York is shown by an announcement made by the Internal Revenue office early this week. \$783,891.42 was received in taxes from theatres in January and \$695,626.70 in February. The largest amounts were collected from the Metropolitan Opera, totaling, at times, as high as \$80,000.

## MADAME BARTHOLDI IS DEAD

Madame Theresa Bartholdi, who, for the past twenty-five years, was proprietress of the famous Bartholdi Inn, which recently passed out of existence, the ground it stood on being bought by Marcus Loew for his new house, died last week of a paralytic stroke, at the Hotel Princeton, in West Forty-fifth street.

Madame Bartholdi was known throughout the theatrical profession as a real friend of the needy actor and actress. She was fifty-two years of age at the time of her death and, although she was always ready to help the actor, had never been in the theatrical profession herself.

Eight months ago Mme. Bartholdi suffered a paralytic stroke and since that time has been living at the Hotel Princeton, which she bought about six years ago. Her body was taken to Campbell's Funeral Church, where services were held Saturday morning at 9:30.

Her husband, Louis Bartholdi, a retired sculptor, two daughters, Mrs. Archer Pickens and Mrs. Edith Utitz, and two grandchildren, Dorothy and Theresa, survive her.

## MOSS VENTURE DOING WELL

A new era of prosperity seems to be in store for the Broadway Theatre premises, leased by B. S. Moss.

Formerly, Moss states, the yearly rentals realized from office space in the building amounted to between \$5,000 and \$6,000. Now, it is estimated that the same space will bring in upwards of \$35,000 a year, exclusive of the money Moss saves by using space in the building for his own offices. Moss recently removed his offices from 112 West Forty-second street to the present building.

Incidentally, the weekly receipts of the Broadway Theatre since it was acquired by Moss and converted into a motion picture theatre, are uniformly greater now than ever before.

## ST. LOUIS HOUSE DARK

LOUISVILLE, Ky., April 26.—Owing to a late cancellation of "Follies and Fancies" which was booked into the Jefferson Theatre here for this week, the house will remain dark until next Sunday, when "Hello Nineteen-Nineteen" comes in.

"Follies and Fancies" was unable to make the jump from its last house to this town on time, and was compelled to cancel.

## TALK OF \$5 TOP

The announcement, last week, that Flo Ziegfeld and Charles Dillingham would raise the prices on tickets to the "Follies" and Dillingham's Fred Stone show, to \$5 top, caused the dallies to grow excited. Pretty soon all of the important producing managers were being quizzed by reporters concerning their attitude toward a rise in the price of theatre tickets.

Lee Shubert opined that the idea of charging \$5 for tickets, except possibly on the opening performance of certain shows, was a huge joke. He stated that so far as the Shubert shows were concerned, the prices next season would remain the same.

Marc Klaw vouchsafed the opinion that to raise the prices next season would be "absurd," and that if it were done it might possibly lead to further tax agitation.

William A. Brady, who recently returned from Europe, waxed exceedingly wroth that a raise in prices should even be considered for next season. He thinks it will kill the theatre, and not only that, but he is also in favor of reducing the present prices charged for tickets.

However, there really seems to be nothing much to grow excited about, because, as a matter of fact, Ziegfeld has been getting pretty nearly five dollars for seats most of this season and last Saturday night, in Philadelphia the show was charging \$5 top.

Dillingham, on the other hand, has been getting higher prices for tickets to the Fred Stone shows for years. When these particular producers announced that they were going to raise the prices next season, it was not without reason, for they know they can get it for the shows mentioned.

## "SEVENTEEN" CASE DECIDED

According to a decision handed down by the Appellate Division of the Supreme Court, Stuart Walker, producer of "Seventeen" must pay the sum of \$4,984.09, to Hugh Stanislaus Stange and Benjamin S. Mears, who dramatized the play from the book by Booth Tarkington. This was awarded them for unpaid royalties.

In this suit, Walker claimed that he had been deceived by the two playwrights, who had given him to understand that they possessed "full, dramatic rights," to Tarkington's book, which, presumably, included the motion picture rights. He said that he later discovered the motion picture rights had previously been disposed of and that Tarkington had not conveyed "full rights" to Stange and Mears, as claimed. Walker also stated that he had been compelled to discard the play Stange and Mears wrote, as worthless for stage purposes, and that the play he produced was really written by himself.

The case was tried before a jury in the Supreme Court and a verdict was given the authors for \$4,984.09, against Walker.

## JOLSON DID \$11,700 SUNDAY

Al Jolson played to a total of \$11,700 at the Century and Winter Garden last Sunday night, and unprecedented Sunday night's receipts at both houses. The Century, charging \$3 top, took in \$6,400, and the Winter Garden, charging \$3.50 top, got \$5,300.

Not only do these figures establish a record at each of the houses mentioned, but it is also the first time that such high prices have been charged for a Sunday night vaudeville show. The \$3.50 top scale that prevailed at the Winter Garden was without precedent in this country for that class of performance.

## STANDEE BILL DIES

WASHINGTON, April 24.—The Wheeler bill, pending in the House Committee of the District of Columbia and prohibiting standees in Washington theatres, has flopped. At a recent hearing, attended by a committee of local theatrical managers, including Roland Robbins, of the Keith Theatre, Tom Moore, of the Moore Enterprises, Charles Kinkins, of the Empire Theatre, and Lawrence Beatus, of the Marcus Loew interests, it was announced by the committee that the bill had been killed.

## FRAZEE SHOW HAS A CHANCE

ATLANTIC CITY, N. J., April 27.—Edward Peple's new comedy, verging at times dangerously near farce, made its appearance at the Globe Theatre here to-night under the guidance of H. H. Frazee.

The first impression received is that it needs considerable retouching to bring out the force of its satirical wit. It is not precisely clever, but there is something of a superficial brilliance framed in comedy, that brings a laugh, but not much of credence. It savors, at times, very strongly of cynicism—good natured enough—nevertheless cynicism.

Mr. Peple has taken women, and, with the delicate scalpel of humor, revealed their chronic weakness and vanities. He mixes his castes with a carelessness that is itself amusing, bringing together a female lawyer, a washerwoman, a cook, an Italian and others of contrasted social stations.

Nor does he quite ignore the men in his little fling of wit. In a court-room scene, he betrays the female penchant for ignoring anything important upon the slightest comment or hint concerning the fashions, while, at the same time pointing neatly to the men, who possess no greater legal talents than their variable spouses.

One thing Mr. Peple has faithfully abjured and that is exaggeration of character. What makes for the chief charm of "Ladies Day" is that its people are quite normal and commonplace almost. Were all three acts as evenly balanced as the first two, the comedy might be very much better. The last act falls rather miserably both in comedy and action, and the play appears to drag to a close which is not very satisfactory.

In the cast are Catherine Grey, Vera Finley, Ida Mülle, Julia Ralph, Lillian Kemble, Margot Williams, Mabel Caruthers, Gladys Fairbanks, Ninita Bristow, Rose Morrison, Charles Mackey, William X. Wadsworth, Roy Walling, John Ravold, James Seeley and George Christie.

The piece, after some work is done on it, will have a good chance on Broadway.

## LEE HERRICKS SHOW OPENS

BALTIMORE, Md., April 26.—Advance notices heralding the coming of "Kiss Her Again" which production opened here to-night at the Academy, made the interesting but unbelievable declaration that there is not a line that will bring the blush of shame to anyone's cheek. This information is tossed out upon the assumption that audiences go to the trouble of blushing nowadays. They don't. The quaint old custom is gone but, this aside, "Kiss Her Again," while not built for blushes, is by no means thirty-third degree puritanical.

The show is a snappy, unique comedy, written cleverly and acted artistically. Reginald Barlow, Herbert Yost and Mark Smith are extremely amusing in their roles. Of the three, Mr. Yost, as Ajax Burton, a much managed husband, who asserts his independence through the medium of liquor of home-brew, has the most important part.

The "Kiss Her Again" suggestion finds its origin in the fact that a girl has to be continually kissed to keep her awake and rational. The fact that the right man is not always around to do the kissing results in complications. All the female characters are well taken, the honors being divided between Dorthy Beldwin, Bennet Johnston, Gertrude Waxel and Phyllis Harvey. Lee Herrick is the producer.

## "FIFTY-FIFTY" STAY LOSSES

PHILADELPHIA, Apr. 26.—The recent injunction obtained here against W. J. Fallon, of the Tyson Ticket Company and Anton Sabilla, by three New York brokers named Koontz, Cohen and Ritter, on the ground that their interests in the show "Fifty-fifty" were not being properly handled by Fallon and Sabilla, was dissolved to-day by the court, after the matter had been argued for the defendants by Harry S. Hechheimer, who came from New York to do so.

The show is now playing in Boston, where it is reported to be doing a very good business.



# VAUDEVILLE

## ORPHEUM CHAIN IN NORTHWEST TO STAY OPEN

### WILL PLAY ALL SUMMER

The Northwestern string of Orpheum theatres, with the exception of Portland, will be kept open during the Summer. These houses include Winnipeg, Calgary, Vancouver, Seattle. The Heilig, Portland, will be closed because of a previous contract to play road attractions during the Summer.

The new houses of the junior Orpheum will be in Seattle, Portland, Vancouver, Winnipeg, Calgary, and will be named after intersecting streets, just as the State Lake, in Chicago, in which policy they will be run. Acts will play once around the Senior circuit, then swing around and play over the Junior Circuit. This will make a route over the Orpheum Circuit twice as long.

The new Orpheum Theatre in New Orleans, now half finished, is to be built on the pillar-less style and will seat 2,300. There will also be a musician's room with a musical library. The house is being built by Thomas Deane, under the supervision of G. Albert Landsberg and will be ready to open Labor Day, September 6th. When the new house opens, the old Orpheum Theatre in New Orleans will be totally abandoned.

### CABARET BILLS CHANGE

ATLANTIC CITY, Apr. 24.—The acts at several of the larger hotels here have been changed. The Beaux Arts now has Mischoff and Vanity, Marie Salisbury and Lillie Lenora, while Madeline Springler, Barbara Neely and Marie Green have been booked at the Moulin Rouge, and Marcelle and Eddie and Earl at The Cafe Martins. All were booked for a two week period.

### SHOW GOES TO PORTO RICO

Jules Larvet sailed on the 24th with a show for Porto Rico, where his aggregation will take part in a ten day drive on behalf of the Red Cross. In the outfit were Snyder's Goats, Evelyn Nightingale, Lottie Fayette, Little Egypt, Serita, Fatima, Carmencita and several concessions.

### SAM FALLOW SAILING

Sam Fallow is the latest recruit to the international agency idea. He sails May 1st for Europe to open a foreign office in London, from which he will book acts over all the time in this country, with the exception of the Keith circuit.

### FOX HOUSES CELEBRATING

Fox's Folly Theatre, Brooklyn, is having a spring festival this week, showing eight acts each half. All the other Fox houses, as is the annual custom, are also having their festivals this or next week.

### PANTAGES MOVING OFFICES

SAN FRANCISCO, Cal., April 24.—The executive offices of the Alexander Pantages Circuit will be moved next week from the Broadway Theatre Building to the new building at Seventh and Hill.

### RYAN AND HEALY SPLIT

Ryan and Healy, the vaudeville team, split up Saturday night. Healy has been engaged for the Midnight Frolic. Ryan is planning a new double act.

### GROTH MANAGING HAMILTON

E. H. Groth, who formerly managed Moss' Theatre, is now managing the Hamilton, succeeding Jack Leroux, who left two weeks ago for Chicago.

### NEW ACTS

Montague and Ferguson are now rehearsing a new singing, dancing and piano act and will open shortly.

Thelma Seaville and Dorothy Fera, of the "Hip, Hip Hooray" company, will be seen in a new vaudeville act at the close of the present season called "Up and Down" by Paul G. Smith. They will open in Chicago May 23.

"A Close Fit," a new one act comedy by Orin Brieby and Elizabeth Kennedy, will be produced by Abe I. Feinberg.

Josephine Clare, formerly of Winchester and Clare, who has been doing a single on the United time, will open shortly with Lillian Burt in a new act by Joe Bradley and Joe Macey.

Dorothy Bard and Madeline Raymond, in a new act called "Just two Girls from Texas."

Ernest Benton, in a new act called "Racial Instincts," with Valerie Stevens. (Hodgkins and Brown).

Etta Hastings and Daisy Maxwell, in a new act called "Over the Teacup," by Sam Morris. (Hastings and Morris).

Lorraine and Rogers, new two man comedy singing and talking act.

Marion Worth, recently with Andrew Mack in vaudeville, and also the girl who appeared for a time in "Over Your Heads," till open in a new act during the last half of this week with Andrew McDonald as partner.

Jess Martin and Murray Lewis opened their new act in Kingston last week.

Jane Courtney, supported by Alfred McKnight, Austin Herzell and Arica, is rehearsing a new song, talk and dance offering.

Grier and Young, "A Pair of Jacks," in a new act "All In Fun."

### STOKER GETTING BUSY

Floyd Stoker and Lawrence Schwab are starting a Spring production drive and have a number of acts which will open soon. Most of these are big acts, among them "Dream Stars," the act in which Charles King appeared last season. They will put this act out again, with a new man in King's part and several new girls.

They also have in preparation an act called "Step Lively," a dance cycle featuring Mildred Rogers, supported by Sid Meyers, Jack Dorkin, Lew Van Blake and Bob McDonald. Sammy Lee staged the act. "In the Moonlight" is the title of another offering, billed as "A Fragment of Youth and June Time," written by Tom Swift, of Swift and Kelly, and John P. Mulgrew. Isabelle Lowe will probably appear in the leading role of the act.

Ned Weston and "Sweethearts" will be another new act under their direction and Henry and Moore will appear in a new offering written by Frank Kennedy. Howard Green and Milton Hockey are writing a musical skit also to be produced by the pair.

### WILKIE BARD SHOWS NEW ACT

LONDON, Eng., April 24.—Wilkie Bard, who returned recently from a five month's tour of the United States and Canada, has opened a new song scene dealing with army life, written by George Arthurs and Worton David, entitled "Sentry Go." He also presented his well known character study of "The Scrub Woman." Bard was given a very enthusiastic reception and was called upon to make a speech when he presented his act for the first time since his return, at the Chiswick Empire. He commented favorably on his American tour.

### KLINE MAY GO WITH LOEW

It is reported that Arthur Kline will head the booking department for the circuit of big time houses, which, it is said, Marcus Loew plans to have in operation by next season. Prior to his trouble with the Keith office, Kline was one of the biggest agents on the floor. When seen this week he stated that, as yet, no definite proposals have been made by Loew.

## CONSIDER LONG TERM VAUDE CONTRACTS

### ENGLISH CIRCUITS USE THEM

The defection from vaudeville during the last few years of many of the variety stage's best performers has resulted in the reported consideration by vaudeville booking offices of a new long term booking contract, which will be submitted to vaudeville performers next season.

The new booking contract, it is said, will cover periods ranging from fifty-two consecutive weeks to as long as three years, except that in the latter period of work certain yearly lay-off periods will be provided for. Long term booking contracts are now widely in vogue in England.

This defection on the part of vaudeville performers is due chiefly to the easier work and the flattering offers made by producers of musical shows in recent years. A performer like Eddie Cantor, for example, is weaned away from the vaudeville stage, ultimately signing a long term contract with Ziegfeld, who originally got him to appear in the "Follies." Thus, it is pointed out, the performer's services are lost to vaudeville for a very long time.

And, since first-class vaudeville talent, like all other forms of first-class talent, is limited, it is not surprising to learn that vaudeville booking offices are considering the long term contract as a means to combat the "raids" made on them by such musical show producers as the Shuberts, Comstock and Gest, Charles Dillingham, Flo Ziegfeld, and a few lesser ones.

### AGENTS LEAVING CHICAGO

CHICAGO, Ill., April 24.—There is an exodus of agents taking place here. Many of them are closing up their offices and heading for New York City, where they will re-enter business.

Following the closing of the offices of Lew Cantor and the separation of Irving Yates from the Earl and Yates office, and the formation of a new agency under the name of Cantor and Yates, who will reopen in New York, comes the announcement that Morris Greenwald, Lew Herman and Dan Russell, will close their offices and also go to New York, where they will re-establish. Chicago has proven very unsuccessful for outside agents and a few of those who used to "stand in."

### UNITY GETS MORE HOUSES

CHICAGO, Ill., April 24.—The Unity Vaudeville Agency, recently formed by Richard Hoffman and Dwight Pepple, announce the addition of the following theatres to their booking sheet. The Indiana Theatre, Marion, Ind., playing the first half of the week, and using a bill of six acts. The Orpheum, Marian, Ohio; Mays Theatre, Piqua, O.; Phoenix Theatre, La Porte, Ind.; The Perfect Theatre, Huntington, Ind., and the Temple Theatre, Fort Wayne, Ind.

### STAGE HANDS HURT

Two stage hands at the Riverside Theatre were injured on Friday of last week when the weights of a new picture screen which they were putting up slipped and fell, cutting one of them on the shoulder and the other on the knee. They were only slightly injured, and did not have to leave the theatre. They were Fred Kyle and C. Van Bake.

### MARIE FITZGIBBONS ROUTED

CHICAGO, Ill., April 24.—Marie Fitzgibbons has been routed for a tour of the Keith-Butterfield circuit, opening, May 2, at the Regent, Kalamazoo, Mich.

### ARRANGES ORCHESTRA DIFFERENT

SAN FRANCISCO, Apr. 24.—Manager Guy C. Smith, of the Strand Theatre, conceived a new idea for presenting his orchestra on the stage. Instead of the usual way of having the director with his back to the audience, the director stands on the right side of the stage, and the musicians are placed in an angle with the drummer and all his effects occupying the other side of the stage, giving the audience a three quarters view of the director and the entire orchestra, which makes the concert numbers more interesting.

### TAXI BEAT THE STORK

DAYTON, Ohio, Apr. 24.—Harry Martindale, an actor at the Dayton Theatre, and his wife, are receiving congratulations from their friends on the arrival of a new son.

Martindale and his wife were returning home from the theatre when it was discovered that a hurried trip to a hospital would be necessary. A taxi rushed them to the hospital arriving at 5.15, and the child was born at 5.21. Martindale was formerly with Houdini, but now does an escape act of his own.

### LOEW ENTERS CLEVELAND

CLEVELAND, Apr. 28.—Marcus Loew will erect a new \$300,000 combination film and vaudeville house here on a recently acquired plottage on West One Hundred and Seventeenth Street and Detroit Avenue, which includes two parcels, 100 by 200 feet each. The house will have a seating capacity of 2,500. Construction work has started. The opening is scheduled for October 1.

### MEYERFELD BUYING PROPERTY

SAN FRANCISCO, Apr. 24.—Morris Meyerfeld, of the Orpheum, is investing large amounts in San Francisco real estate. This week he purchased the Physicians Building, located at the corner of Sutter and Powell streets facing the St. Francis Hotel. The amount reported paid was \$600,000.

### THORNTON AUCTION NETS \$6,000

The auction, last Monday and Tuesday, of the gowns, hats and shoes which were the property of the late Bonnie Thornton, from her place of business, 107 West Forty-seventh street, brought a lot of theatrical people to the place. The sale brought \$6,000.

### SANTLEY ACT DANCER MARRIES

Dorothy Chesmond, a dancer in "Fads and Fancies," the Joe Santley act, was married recently to Kenneth Thurber, at Greenwich, Conn., but it was kept quiet until last week. They met in France while Thurber was with the air force, and Miss Chesmond with an entertainment unit.

### DANCER MARRIES KID McCOY

LOS ANGELES, April 21.—Carmen Browder, a nineteen year old dancer, known professionally as Dagmar Dalgren, became the bride of "Kid" McCoy, the prize fighter, early this week. McCoy has been married and divorced seven times, breaking the Nat Goodwin record.

### LIFT RAISERS GIVEN RAISE

The elevator operators in the Putnam Building have had their pay raised to \$85 a month. They had been getting \$75 and had asked for an increase of \$15. \$10 was granted.

### CHANGES IN BILLS

Herschel Henlere replaced Morris and Campbell at the Eighty-first Street, the latter having been shifted to Syracuse. He doubled the Palace. Elida Morris was out of the Orpheum bill on account of illness, being replaced by the Primrose Four.



# VAUDEVILLE

## ORPHEUM

Victor Martyn and Maude Florence opened the show with their offering of juggling, hoop rolling, dancing and what not. They have a clever variety offering and certainly deserved a better fate than that meted out to them by an audience that sat, Roman-like, with "thumbs down." It was only at the very end that the audience untied its hands and used them.

All ye who have heard of P. T. Barnum, look here. His disciple is Kharum, "The Persian Pianist." In second position, with a Steinway concert grand, a Persian costume and a whole lot of nerve, he went out and took, stole or annexed, about ten bows and three encores. And he made the audience like it. That's the only thing we can say in his favor.

John C. Sparks and Company held down third position creditably. If we mistake not, we saw this act some moons ago. But be that as it may, it made us laugh just the same. The story is that of two Irishmen who were friends up to a few years ago, when a political quarrel intervened and spoiled things. Since then they have hated each other. Their children, however, are not concerned with that and get married just among themselves. When the two fathers discover it there is the devil to pay. Hogan, having a pretty American-idea daughter, the two old pals become friends again and the son and daughter live happy ever after. The playlet is well acted, admirably written, and won favor on its merits.

The Primrose Four, dressed in light green suits, black shoes and three bald heads, followed and presented a number of song selections in rather good style. There is one fault, however; they make too much noise at times and try to spoil each other's solos. That is bad, for not only is it unfair to the singers, but it isn't fair to the audience. They scored a big hit, just the same, for they got down to business and put it over in regular style. They are using numbers that are popular at the present time.

Florence Roberts and Company, including Frederick Vageding, offered a clever comedy playlet called "Blindfolded." Rupert Hughes is credited with the authorship. The act is replete with comedy cross-fire and gives ample opportunity for all to display their talents. Miss Roberts disclosed herself as a comedienne of rare ability, handling her lines expertly. Vageding's portrayal of the extremely jealous, though stolid, Hollander husband was a treat. The story of the act is this: A young married woman has been out to a dance, at which affair friend husband neglected her entirely and she danced with another man, who, finding a key she had lost, arrives in her apartment just in time to see her come in. He tries to make love, but friend husband arrives. The stranger hides in the bedroom and is discovered. Then follows a short quarrel and a quick reconciliation, after which all ends well.

After intermission and Topics of the Day came Rae Eleanor Ball and her brother, who offered a neat little musical act consisting of violin and 'cello playing and a little whistling by the brother. They scored a hit, taking several bows for their work. The playing of the 'cello with his fingers by the brother was unlooked for and came as a surprise.

The Overseas Revue, featuring Elizabeth Brice and Will Morrissey, was the headlining act and held the honors bestowed upon it very well. Morrissey is a comedian of ability and won laughs at his every move or word. The revue is a potpourri of bits, scenes, songs and dances. There is a chorus. What is a revue without a chorus? Elizabeth Brice sang and smiled her way into the hearts of the audience.

The Belleclair Brothers are real athletes. Of that there can be doubt, for, despite an audience that walked out on them, they displayed prowess and physical well-being, and those who remained did not regret their action.

S. K.

## VAUDEVILLE REVIEWS

(Continued on Pages 10 and 11)

### PALACE

One of the fastest and best shows of the season was presented to the patrons who filled every seat. The programme was comprised of material containing a world of splendid dancing, excellent singing and a good amount of timely comedy. Harry Carroll, with his new act, scored a sensational hit and Rockwell and Fox were a scream. The Ford Sisters were never seen to better advantage and, with only eight acts on the bill, the show ran fast and smooth.

The Pictures opened and were followed by Mijares and Company, although programmed for closing position. The opening portion of the act is slow and nothing of merit happens until one of the boys turns a complete somersault on the wire. Mijares is a marvel on the thread and his inebriate impersonation was sensational, especially when he swayed at an angle of nearly forty degrees.

Emma Stephens held down number two position with a budget of popular and special songs and a song-story number that was well delivered. She is possessed of a smile that radiates and, while doing her numbers, makes good use of her very pleasing personality. A piano number was also expertly rendered and she was compelled to do an encore. The act is refined and pleasing throughout.

"Putting It Over," with a cast of ex-soldiers, some made up as girls, have greatly improved since their last showing. The act is running smoothly and all concerned worked as if they enjoyed their stay. Most of the costuming is up to the minute and the female impersonators scored individual success. Conney O'Donnell worked splendidly and his dance numbers, in which he was assisted by the boys, was a treat. The act is sure fire.

Rockwell and Fox pulled down what might be termed a riot of laughter and applause. George Rockwell is not alone an expert in the art of delivering comedy, but his ready sense of humor seems never to be exhausted. He had the audience shrieking at his every line and motion. Comedians of his calibre are rare and, at the Monday afternoon performance, he surely won all the merit he deserved. Al. Fox, although he had little to do, "feeds" perfectly and the result is that this act scored a solid hit, stopping the show.

Harry Carroll's "Varieties of 1920" is extraordinarily staged, with a cast of beautiful girls and the expert handling of Carroll. The act is further reviewed in the New Act department.

"Topics of the Day" opened intermission and interested all with some witty sayings and timely humor.

The Ford Sisters have an act that far out-distances any in its particular line, as the girls put every ounce of vim into their work and the result was most gratifying. Five musicians, attired in Colonial make-up, put plenty of harmony and pep into everything attempted and should have had the honor of taking at least one bow when the act concluded. However, Mabel and Dora Ford have a standard vaudeville act that is bound to please, as it is replete with splendid dancing and gorgeous wardrobe.

Herschel Henlere used good judgment by not staying too long in the orchestra pit at the opening, as the hour was late and many were moving toward the exit. However, when Henlere sat at the piano and played his compositions, many remained in the rear for the finish. With the assistance of Mrs. Henlere and her saxophone, the act went over with a bang.

Slayman Ali Arabs closed the show with a fast tumbling act.

J. D.

### ROYAL

Enos Frazere, billed as "The Ace of Thrillers," certainly lives up to his billing. Of refined and classy appearance and in a quiet and unassuming manner, Frazere opens with some simple feats on the trapeze that form a good contrast for the sensational ones that follow. A drop from a knee to a heel hold, a one-handed twist to a heel-hold and a swinging lunge forward to a heel-hold made the audience gasp and Frazere was rewarded with solid applause.

The Elm City Four put over a good-sized hit with several published numbers, confining themselves to singing and not attempting any comedy. The boys looked well in Tuxedos.

Jack Clifford and Miriam Willis have made several changes in "At Jasper Junction," thereby cutting the running time down, which is a point in their favor, although the clever "dope" of Clifford was missed, as was also his quick change. His characterization of the baggage agent is the acme of close observation and capable interpretation. He might talk a little louder, however. Miss Willis is a charming and winsome foil and harmonized well with Clifford. They were a hit and, placed in a better spot, would have held it.

Maude Muller, formerly of Stanley and Muller, with a jazz band, offered several numbers in her well-known style. While Miss Muller was changing, the band played selections. The changes seemed slow and could be hastened to advantage. The "Punch" of the act was the travesty of the "Son-Daughter," which was well written, well played and brought many laughs. Miss Muller giving an "impression" of Leonore Uhrlie. Continued applause for forced her to take many bows and several encores.

Jane and Katherine Lee, reviewed several times, are undoubtedly the two cleverest and most talented children, for their age, in the art of facial expression on the stage. This is the main point of interest in the act, showing, as they do, the way they pose before the camera for the making of a photoplay, in which field they are justly famous. They both display exceptional vocal training, their speaking voices being loud, clear and heard distinctly in all parts of the house, something unusual in child performers. Jane will undoubtedly develop into a leading comedienne and Katherine an artiste who will make as big a name for herself in person as she has in pictures.

Billy Glason did not seem to mind the intermission and went right at it. With a pleasing personality, he "slammed" across songs and stories in a manner that places him at once in the class of unique entertainers. Everything in his act was clean, clear-cut and of sterling value. Several encores and a hand which lasted after the next act was flashed came their way.

Valerie Bergere presented the same act as last week and got over, but suffered at the Monday matinee on account of a repetition to practically the same crowd.

Anna Chandler, with Sidney Langfeld, and specially written material, did a long act. But every minute of it was thoroughly enjoyed and the audience was loath to let her depart. Three or four encores were taken and they were still eager for more. Reviewed under new acts.

The Earles held them in with the best novelty closing act seen in many a day. With a "Spider Web" drop for an opening song, heads through the drop, they had their offering nicely camouflaged. Later development disclosed several acrobatic feats, noticeable among which was a very rapid spin from a "jaw-hold." The young girl, in a one-piece suit, was of pleasing appearance and her smile helped a lot. A good act.

H. M.

### RIVERSIDE

Anderson and Yvel, man and woman in a well put on roller skating act opened the show and did excellently.

Bartram and Sexton, two young men, both tenors, sang a repertoire of published numbers and pulled down a big hit in the second position. One of the singers possesses the robust type of voice and the other the light lyric verging on the fulsetto. They sing well together as their harmony is good, showing the result of much rehearsing. They opened with a portion of the big tenor aria from "Pagliacci" arranged as a duet and from this went into their repertoire of popular numbers.

Sam Liebert & Co. showed a revival of Aaron Hoffman's comedy playlet "The End of the World." Toblitsky and his famous sayings, for some reason did not arouse the laughter which was always evident in the old days. Perhaps it was due to Liebert's company which failed to put over many of the points of Hoffman's clever lines and perhaps it was Liebert's style which does not improve with age. There are two or three profane words in the playlet and much depends upon the way they are spoken. With the correct intonation they are funny, otherwise they make one feel that they are out of place and that is the way that Liebert speaks them. Especially is this true of Liebert's last line in the sketch when he looks at the picture of the now discredited Toblitsky and says "Toblitsky you are a d— fool."

Rae Samuels, who appeared at this house a few weeks ago is back with a new song repertoire and a gorgeous French gown that made the female portion of the audience gasp. It is very, Frenchy, it meets the French costumers requirements of at least ten inches from the ground and then some and its colors and all around chicness are really indescribable. Miss Samuels has a number of new songs which compare very favorably with her big successes of the past and some of the old ones have been supplied with new lyrics and given a new vocal twist which made them sound even better than when first heard. She was in excellent voice and spirits and with a neat little speech of thanks and about a dozen or more encores bowed off with the big hit of the show to her credit.

Ethel Forde and Lester Sheehan with Oliver Scott at the piano, closed the first part in a new dance offering. Miss Forde is a young and attractive looking miss who dances excellently. She wears some fine costumes and is a fine partner for Mr. Sheehan who when he gets the act re-arranged will have an excellent offering. In its present shape it is too slow and the waits between costume changes are interminably long. Scott played "Dardanella" and "Mighty Like A Rose" between dances, but even this good playing failed to sustain the interest.

After "Topics of the Day" in the second half Franker Wood and Buncie Wyde presented a satire of Greenwich Village. It was composed of some dull dialogue concerning the dispossessing of an artist and a model from their separate studios in the village and a song and dance or two. The raising of rents and the sudden discovery that one is homeless are not subjects for laughter these days, which may account for the fact that many of the lines on the subject failed to score. At the finish the young people discover that they are long separated man and wife and this at least does something toward relieving the apartment house shortage.

Mme. Emma Trentini, was not in good voice at the opening show. She rendered a number of her old time grand and light opera successes and was most liberally applauded.

Val and Ernie Stanton did excellently in the late position. These boys are constantly improving and their act is fine from beginning to end. Everest's Novelty Circus closes the bill.

W. V.



# VAUDEVILLE

## COLONIAL

The Frabelles, Emma and Al, followed the news reel as the opening turn. Emma, a pretty little miss, led off with a song in one, but, beyond her attractive looks and a fair personality, showed no ability in the line of vocalizing. With the set in full stage, the duo offered a routine of tight-wire stunts. While they showed nothing extraordinary or new, what stunts they did do were done well and deserved more applause than they received on Monday night.

Espe and Dutton evidently stretched their imaginations to a large extent in billing themselves as "Top-notchers of Versatility." Their comedy is poor and the talk not much better. The work in weight-catching, a la Conchas, done by one of the men who uses a cannon ball and a torpedo, is very good and contains the big punch of the act. The strong-man work offered is also good and sent them off to a good hand.

"Tarrytown," offered by Harriett Remple and Company, can easily be placed among the classics of vaudeville sketches. For, not only does it present a very pretty story and setting, but the work of the cast, especially that of Miss Remple, who does two characters, is excellent. The offering tells of the love of a couple who are now old in years, and who have been separated from each other since their youth. Of how a young man went away to make good in the city, but did not realize real happiness until he came back, grey-haired, and found that the girl still loved him, although her shoulders were bent with age, forms the story.

Never have we heard an audience laugh as loudly as this one did when Eddie Brendel's clothes started to fall apart. Miss Burt is now singing a number in harmony to one of her numbers on a phonograph record and, after comparing it, it must be said that the record does not do her voice justice. As a "straight," Miss Burt is excellent and as a team, they are one of the funniest in vaudeville.

Winston's Water Lions and Diving Nymphs closed the first half. The exhibition of swimming and diving is well done, and the seals put over quite a few laughs themselves.

As a rule, an act which opens the intermission here, has tough going, and, therefore, Bobby Randall is to be given double credit. He came on here and had the house laughing at his line of talk from the moment he opened his mouth to his last line. Randall has one of the cleverest "drattee" monologues heard, as yet, and, besides, sings and delivers a number effectively. He tells one story of taking lessons in hand-grenade throwing, and of how, at the count of four, one must let go the hand-grenade or disaster follows. He then describes his feelings on suddenly discovering, when his company was ordered to count, that the man next to him stuttered!

John Guiran and La Petite Marguerite followed with their dance offering, assisted at the piano by Shea Vincent. Marguerite is a dainty and graceful dancer. Guiran's work, most of which lies in Russian eccentric steps, is also very good. Their routine is well arranged and they had no difficulty in pleasing.

Eva Tanguay was very much in evidence, but the reported five jazzists who were supposed to join the act this week, could not be seen or heard. However, the house orchestra cornetist and trombone player made up for an entire jazz band in a new number in which Miss Tanguay attempted to shimmy a la Frank Farnum.

Emile and John Nathane closed the show with a fast routine of strong man work.

G. J. H.

## PICKFORD DIVORCE COST

RENO, Nevada, Apr. 24.—The amount of money spent by Mary Pickford to secure her divorce from Owen Moore, quietly and quickly, according to reports here, was \$40,000. Attorney General Fowler, who is fighting the decree granted her, is investigating to find out where the money went.

## VAUDEVILLE REVIEWS

(Continued from Page 9)

### EIGHTY-FIRST ST.

The Darras Brothers opened the show with their exhibition of equilibristic feats and hand-to-hand balancing stunts. To describe their act fittingly is hard, for they do a variety of strong-man and acrobatic gymnastic stunts with a lightning-like rapidity that can come only from long acquaintance with their subject. The act moves with a speed, grace and agility that is really a treat for those who witnessed it. There is no "stalling" in the act.

Maud Earl was given second position and although she was handicapped by a sore throat succeeded in getting the attention, plaudits and commendation of the audience. She is still using the vehicle which has served her for the past few years, "The Vocal Verdict," and unless memory plays a prank, is using the same numbers. She was in good voice Monday night, save for an inability to reach the higher keys. Yet notwithstanding the handicap she was competing against, her success was real. She looked younger and better by far than the last time the writer reviewed her.

Herschel Henlere, doubling with the Palace, replaced Morris and Campbell, who had been switched at the last minute to Syracuse to fill a vacancy there. Henlere, aside from being an excellent pianist, is somewhat of a showman, for he has taken some very old ideas and clothed them anew in such clothing that even the forbears of those ideas could not recognize them. He had things all his own sweet way, and although he did not share electric light honors, he divided the spoils of conquest with Sylvia Clark, who held the featured position, inasmuch as both of them stopped the show cold. Laura Pierpont's name had already gone up and the curtain was rising when he was made to come back for a speech.

Laura Pierpont and her company of players, in a dramatic playlet entitled "The Guiding Star," followed him. They were not far from wrong when they titled their offering "unusual." Not in theme, treatment nor casting, is it unusual, but it stands out because of the sterling character acting of Miss Pierpont. It is her characterization of Mary, as she is pictured by her parents, that raises the act above the ordinary. Miss Pierpont has a sympathetic, dramatic quality in her voice which holds her hearers. The playlet deals with the daughter of a small New England household who is forced to leave home, and, in spite of evil reports and thoughts harbored against her, returns as pure as she went, although better fixed in the possession of this world's goods. The support is all that could be desired from any supporting company.

Sylvia Clark, the Klassy Little Klown, came on and clowning with class for a while, winning laughs, hearts and stopping the show for the second time in the evening. Of late this Eighty-first Street audience has learned to enthuse over acts. Miss Clark is doing the same one she has been doing for the past few months. Her success was startling, for she took the house by storm, turning the mockery of one smart Aleck into an extra laugh for herself.

Percy Bronson and Winnie Baldwin offered their impressions of our off-spring as they will look in 1969 or '70. They presented the act in a clever manner. It won laughs and applause and went off to a well earned hit.

Following Topics of the Day, came a five minute intermission, after which the performance was concluded by the presentation of "His House in Order," with Elsie Ferguson. S. K.

### PROCTOR'S 5th AVE.

Frank and Milla Britton opened with xylophones and closed with brass. The quartette from Rigoletto was a hit, but the brass finish is the strongest thing in the act. Both the trombone and cornet were well played.

Elfreda Wynne, assisted by a pianist, was one of the hits of the bill. She is there with looks, wardrobe and personality, but, above all, has a well trained mezzo voice of considerable range. The transitory flexibility between the lower and upper registers was enhanced by a good technic that shows the result of careful study and training.

In a beautiful lavender gown trimmed with ostrich plumes and gold lace, Miss Wynne sang a popular ballad and followed with a semi-classical number. At her exit the pianist did a solo that was fair. Upon her return in an orange and black gown, Elfreda sang a light operatic aria and, for an encore, a little gem half French, half English, that would have done credit to Yvette Guilbert in her younger days.

Diamond and Brennan have eliminated some of the remarks open to question and got over better at this house than when reviewed recently up town.

Baldwin, Blair and Company, in a comedy sketch, will be reviewed under New Acts.

Briscoe and Rauh started conventionally with Miss Briscoe doing a single number, and then gradually and steadily worked up to a powerful climax where they were a riot and Miss Briscoe was forced to make a speech of thanks even after the stage was set and the lights up for the next act. The material and manner of working the act is, for the most part, new. The song announcement "She may be the world to her mother but she gives me a pain in the neck," is used, however, by Ed Wynn. Otherwise their material is all their own. The old goat gag was cleverly revamped and was a laugh.

Rauh has a beautiful voice and Miss Briscoe's contralto harmonizes well. She looked well in the low-cut black gown. There was a neat bit of pathos and humor well timed and Miss Briscoe's quiet manner of working deserves mention. Best example of an act worked up to a legitimate climax seen in many a day.

Mme. Doree has changed the idea of her act somewhat. Now, instead of introducing the different characters as stars of the Metropolitan, she monologues at the piano, with short semi-humorous explanations, following which, various excerpts from different operas are sung. This act has a two-fold intrinsic merit, for not only is it entertaining, but gives an opportunity to those who cannot afford Grand Opera to become familiar with the works of the great masters. They scored heavily.

Lew Dockstader, in white face, talked politics mostly and, in his stump speech, much after the fashion of many years ago, drew many laughs.

La Dora and Beckman opened with a pretty miss in white tights whistling and giving a muscular display simultaneously, following which her partner appeared. They did some neat stunts on double traps, but the "tape" work of the girl was superior to anything in its line, with the possible exception of Mlle. Martha, some fifteen years ago. But, both in figure and ability, the female member of this team suffers not at all by comparison. H. M.

### SOTHERN MADE ADMINISTRATOR

E. H. Sothern was last week appointed administrator of his brother's estate under a \$9,600 bond furnished by the American Surety Company. The estate amounts to \$9,600 and is to be divided equally between Sothern and his sister, Eva Smith, who lives in England, inasmuch as Sam Sothern died intestate.

### "TICK TACK TOE" RE-OPENS

"Tick-Tack-Toe," with Sophie Tucker, reopened at the Columbia Theatre, Far Rockaway, last Friday night and, despite the many re-vampings and workings over of the one time vaudeville act, there is still plenty of work for the play doctors. There was \$1,500 in the box office when the curtain went up.

Only six of the principals who appeared with Timberg during the short run of the piece at the Princess Theatre now appear in the cast. They are C. Leland Marsh, playing Timberg's part; Georgie Mayo, Eddie Frankel, James Guilfoye, Margaret Haney, Elsie Frank and Amey Frank. Eddie Foley, formerly of the team of Foley and Leture, is playing Joy Gould's part and Peggy Coudray has fallen heir to the part previously played by Flo Lewis. Miss Tucker appears in six of the ten scenes that go to make up the two acts of the show. In some instances, she plays parts that were previously taken by Marsh, Timberg, Jay Gould and others. Arthur Klein, representing Cincinnati capital, and Miss Tucker, are the producing managers of the piece.

Ralph Swanson and Carey Morgan are the play doctors who have been called in by the new Tucker-Klein combine to work over the piece. They have slashed some scenes and padded others, but always managed to bring Miss Tucker to the fore. Perhaps the most noteworthy of their efforts is the cutting of the old Timberg finale, which, at the best, was a mere hodgepodge, lacking in both color and pep. The finale, as it now stands, is of the conventional, musical comedy type. However, this last scene is the only bit throughout the whole piece that would fall under the conventional category. The other nine scenes are totally void of co-ordination or plot.

The first act still smacks considerably of the original vaudeville sketch which played the larger two-day houses under the title of "Chicken Chow Mein." It is by far the best and the strongest, insofar as construction and exposition are concerned. The last act, however, will need considerable working over, the sequence of scenes being decidedly weak.

After a lengthy overture, Eddie Foley makes his appearance in a prologue. Scene two discloses the stove from which a crop of young chickens are to be served. Some fair dancing follows, topped off by a rather pretty aggregation of girls attired in chic costumes.

Next comes the song writer's workshop, where the audience is let in on the secret of how a popular song is written. This scene is followed by what is described on the programme as "the manager's office." It is here that Sophie Tucker makes her first appearance. There are some splendid possibilities in this act which were overlooked on the opening night. However, Miss Tucker pulled the scene through by singing a rag ballad in her characteristic style.

The last scene of the first act represents a Chinese restaurant. This was by far the most colorful presented and it is in this scene that the audience is let in on the first bit of plot. However, the less said about the plot the better. William Bence gives a clever characterization of the Chinese proprietor. Peggy Coudray, as Flo, from Philadelphia, falls rather short of the mark when she endeavors to impersonate the clever acting of Flo Lewis. Eddie Foley sings and dances himself into a good hand, and C. Leland Marsh, together with Georgie Mayo, manage their parts in a creditable manner. Miss Tucker appears as Shirley Sherlock, a part previously played by Marsh.

The first scene of the second act sets forth a spiritualistic seance in which the ouija board is brought into play. The burden of the work falls upon the shoulders of Miss Tucker and Georgie Mayo. Together with the chorus they make this number one of the most diverting of the whole show.

(Continued on page 27.)



# VAUDEVILLE

## JEFFERSON (Last Half)

The Aerial Smiths, man and woman, opened with a good routine of stunts on the tight-wire and also put over a lot of iron-jaw work that was exceptionally good. The two do their work without any attempt at comedy, and went well.

McConnell and Simpson opened with some talk that has been used by a number of small time acts for years. The man delivered a song in a mediocre manner and was followed with a dance by the girl. She should pay more attention to her make-up, especially about the eyes. At the same time she would do well to select gowns that do not put so much emphasis on her thinness. She dances fairly well. The rest of the act contains some singing, poor talk bits, and a dance.

Harry First and Company are using a sketch which was presented on the big time by another act, compared with which this company does not compare at all favorably. The playlet tells of a Hebrew who comes to America, finds his brother is married and rich, and is refused admittance to his house. He lectures his brother on the latter's treatment of their mother, but the brother does not repent. Thereupon the new arrival reveals himself as the "African Morgan," one of the richest men in the world. First and the supporting members of his cast read their lines in a spiritless manner, put no action into their work, and seem to do everything to spoil what could be a good sketch.

Harvey and Carroll, the latter being billed as Caryl, offered their song routine. Harvey possesses a very good voice and delivers well. Miss Carroll, who does the piano end of the act, also sings well and pleased. Both make a neat appearance and have a neat act.

Jay Raymond, in exaggerated comedy make-up, offered a monologue from a soap box, a la Eddie O'Connor. He has some good lines in his talk and got big laughs. He also has quite a few old gags and poor lines that should be gone over.

The Golden Troupe, consisting of three men and as many women, followed with a Russian offering. The company sings well, and also offered some dancing that went over great. This style of act was made to order for an audience such as collects at this house.

Seigel and James, two men in black-face, talked and sang. The patter has some good laughs, but most of the stuff has been used by numerous other black-face offerings. The singing is done fairly well and went over here.

The Three Victors, a male trio, closed the show with an acrobatic offering.  
G. J. H.

## VICTORIA (Last Half)

Thursday night saw this house doing a capacity business with Ruby De Remer making a personal appearance. She was introduced before the overture was played. Miss De Remer was formerly in the "Follies" and gave a particular published number a big "plug," some boosters joining in from a box. She makes a very good motion picture actress, as far as her singing voice is concerned.

The overture was really good and consisted of the score from "Floradora."

The Powell Troupe started the vaudeville portion of the bill and went on about 8.50. It consists of three men and two women, and as far as ability is concerned, would give any circus bunch some stiff competition. They offer some great work on the tight-wire, some dandy tumbling and some contortion work which is also very good.

Al. B. White opened with a song and then went into a glowing tribute about his next vocal number which he claimed was the prettiest song he has used during the past few years. He followed with some patter regarding prohibition and the coming election. He has some clever material and handles it well. He also shows a pleasing singing voice in a few other numbers which he rendered. The audience liked him here.

Arthur Havel and Company kept laughs coming with the comedy sketch he showed on the big time all last season. The boxing bit, originally used in the act and later also in Timberg's "Chicken Chow Mein," was a riot. He is a clever comedian and in his brother as well as the other two who have minor parts, has a good supporting company.

L. Wolfe Gilbert, with a new pianist in place of Leon Flatow, and also Fritz Leyton, are favorites here. Gilbert offered some new numbers and some old ones.

La Follette and Company, two girls and a man, closed the vaudeville part with a neat song and dance offering.  
G. J. H.

## VAUDEVILLE REVIEWS

(Continued from Pages 9 and 10)

### PROCTOR'S 23RD ST. (Last Half)

Peggy Brehmer and Brother with their no-support ladders, opened nicely and have wisely cut down the size of the magnesium flash at the opening. Miss Brehmer is pretty and has a winning smile that helps a lot.

Kathleen plays the violin with a technique and assurance that bespeaks long and careful study. She bows well and has a solid tone and attack seldom displayed among girl violinists. Something more girlish and attractive than the heavy black velvet gown, with jet trimming, for the opening, would create a much different atmosphere and make her look younger. The salmon colored silk, with rosebuds, lace and silver, was much better. The accompanist was amateurish, rushed the tempo and made several mistakes.

Canfield and Rose, doing "straight" and Jew, have a lot of talk of the "wise" variety and put some of it over for laughs. Although the "straight" is supposed to be a fast-talking drummer, he works too much in the explosive style and with nasal monotonies. During the act, the comedian says "I don't know what you are talking about," and the audience doesn't either. Both should wait until the last word of the line is spoken before cutting in, as the dialogue does not call for interrupted speeches. They finished with a parody on "I Never Was Nearer Heaven in My Life," which, closing the act at the supper show, seemed apropos.

Joe Cook, with his act cut in half and at 8.40 P. M., to an almost empty house, had them hysterical. He is some comedian and his explanation as to why he will not imitate four "Highwilers" is immense, as he has several stories and changes them frequently. He was a hit, but we missed his clever work and that scream in the solo at the finish.

"A Dainty Half Dozen," really the Kirk-Smith Sisters, breathes "Class." Not only have the girls appearance, ability and looks, but they sing well, play brass and present a musical act far above the ordinary, not forgetting to consider the Six Musical Cut-tys when they were together.

Ethel Clayton, in the screen version of the old stock piece "Young Mrs. Winthrop," was pretty and convincing, and the adaptation was well made.

Middleton and Spellmeyer and Catalino and Williams are reviewed under New Acts.  
H. M.

### CITY (Last Half)

The Four Morak Sisters opened with a routine of aerial iron-jaw work. The routine consists of a series of whirls, the girls hanging by their teeth to the apparatus in different poses.

Cervo played a repertoire on the accordion starting with an operatic number and continuing popular selections for the rest of it. He plays his instrument well and had no difficulty in pleasing.

McConnell, Simpson and Company were seen here only a few weeks ago and this was evidently a return engagement. The act did not lose any of the laugh it gave to the audience the last time it played here and gave as good an account of itself as though the audience was viewing it for the first time. The three people in the act are all good performers, the woman being an exceptionally clever comedienne.

The Three Tivoli Girls followed the news reel with a song repertoire. They sing well, but their routine is entirely too long and should be cut. Their numbers are all either classical or of the ballad type.

Frank Bush, like the brook, "goes on forever." He has added a few new stories, but most of those used are the same ones he has been telling for years. He, too, could cut down on the length of time he remains on stage.

Fred V. Bowers and Company offered their vaudeville version of "His Bridal Night." The act has been changed slightly, but still needs a lot of improvement before it can come up to the big time standard. For the small time, the act will do excellently. Bowers sings well and has a fairly good surrounding company. The big fault the present act will always have with the present company is that the so-called "twins" have different shades of hair and speak in different voices. If this were remedied it would help a whole lot.

Lady Oga Ta Waga is another act which appeared here only a few weeks ago. This Japanese prima donna possesses a very pleasing voice and had no difficulty in scoring the big hit of the show. She would do well to get a later number for her encore.

The Lorimer-Hudson Troupe, comedy and bicycle act with two men and two women, closed the show.  
G. J. H.

### PROCTOR'S 5th AVE. (Last Half)

A well balanced bill is opened by the Weber Girls, who do a song and dance in one. Going to three, they offer a routine of acrobatic tricks in nifty-looking white costumes and tights. The act is strong on personality and a good opener for the pop houses.

Mason and Forrest put a punch into the number two spot, opening fast and closing strong. The man sings rag stuff like Tom Moore in the days of Tony Pastor, and uses the "Ephasophadili" ad lib, to good advantage. The girl is young, pretty and long on personality and, while her voice is not robust, it is very pleasing. They took four bows and were forced to encore. "Lil, Lil, Lil," bringing good returns.

Woolf and Stewart, in a double set showing two rooms supposedly across a narrow intervening space, have a neat act. The girl dances gracefully and has a pleasant voice. The man plays his part well, but the "Psychology of Dancing" seems a slender thread on which to hang a plot.

Barnes and Freeman have a good act, well delivered. Freeman formerly was with the Avon Comedy Four, is a natural comedian and Barnes is a good straight. In fact he is better than the average. His ballad made a hit, but if he would not put his hands in his dress suit pockets while singing, the impression would be improved. They took several bows to solid applause.

"A Reckless Eve" is a swiftly moving burlesque tab full of snappy lines, bright comedy, sprightly girls and special scenery and costumes. All of the old burlesque "bits" are noticeable, chiefly through their absence.

Considerable attention has been paid to details in the staging. The elevator indicator, the smoke effect and others show careful consideration. The principal comedian is breezy and the engineer funny, his "Of course, I don't want to worry you or anything" bringing many laughs. The musical numbers are, capable of much improvement in composition. The melody of "That Wedding Tune" was very poor and did not get over, due to no fault of the soloist or chorus. The material is not there.

The girls all looked well, especially in tights, as the different seasons, and the finale was bright. The lighting effects seemed all wrong when this act was reviewed at the opening performance, especially during the Romeo number, the girls being in the dark most of the time.

Jean Duval and Company held interest and showed a number of poses in marble, of which the dancing girl was the best. Name cards on an easel would be a considerable improvement, as the subjects were not very familiar to most of those present.

Hartley and Eastman, and Gallagher and Rolley are reviewed under New Acts.  
H. M.

### REGENT (Last Half)

Carl McCullough, blithe, dapper and debonaire entertainer that he is, appearing in spot five on a six act bill, was the hit of the show. He sang, told stories and gave imitations, all of which he did distinctively. His work stamps him as a juvenile who might prove a valuable addition to a musical show.

Helen Jackley performed acrobatic stunts, her piece de resistance being a head-over-heels dive from a ladder to a specially built table designed to break her fall. All things considered she did quite well.

Newport and Stirk are a couple of nut acrobatic dancing comedians who chattered and sang a bit. However, it's their eccentric dancing that earned them the applause they received at the finish.

Lew Welch, assisted by another man and a woman, offered a playlet called "The Prodigal Father," which gives him a good opportunity of provoking laughter with his Hebrew dialect. The audience gurgled with glee almost all the while he was on. And, in the main, his act seems to be an excellent small time offering, especially for the houses in this city.

Ungaro Romany, a violinist, is assisted by a fellow "planted" in the orchestra and who breaks in while the latter is playing a solo. Both wax comical, but this business of being a comedian appeared to be quite out of the violinist's line. He got pretty good support from his partner, however.

Ara Sisters are pretty and danced gracefully, for the most part. Their costumes are quite stunning, especially the Spanish ones in which they danced a tango. This latter dance they did especially well, which helped them score deservedly.  
M. L. A.

## HARLEM OPERA HOUSE (Last Half)

Redford and Winchester, with a routine of fast juggling feats, opened the bill with their standard turn.

"Petticoats" was a laugh from start to finish. Not only is the dialogue well written, but the situations are clever and the whole smoothly and well played. A large measure of the success of this act is due to the natural methods and clever finesse of Grace Dunbar Nile, who, as a comedienne, is an adept in the psychology of an audience, and is one of the very few women who are. She "times" her laughs well and has a certain quality of unction that is refreshing.

Rose Clare, in the "1950 Girl," is just 30 years ahead of the times, both in the material she employs and in the manner of presenting it. She showed the quintessence of artistry and was a veritable riot. The material is exceptionally well written and constructed and the encore bit shows clever forethought and brilliance. The school-teacher idea, with the audience as pupils, is certainly original, a clever conceit and worthy of especial commendation. A similar idea was employed by Jack Lait in a sketch recently seen at the Palace entitled "Visions of 1916" played by Percy Bronson and Winnie Baldwin, but here the similarity ends, for both in the subject matter and treatment, this act is far and away ahead of Lait's.

Hibbit and Malle, both in white face but with a Southern negro dialect, just talked. Many laughs greeted their efforts, but a couple of the remarks were very blue. "Both hands on the wheel" was bad enough, but "she worked fast when the lights were out and when I came to we were married," savors of the wine room and the concert hall.

The remarks about "what would have happened had the lights gone out with the man and the girl in bed" in the preceding sketch made the reviewer gasp. In over thirty years' experience, he never heard anything quite as broad and insinuatingly suggestive.

Sol Le Voy, with his same monologue, presented the Country Store, following which Ed and Lottie Ford held them in fairly well. They would do better to eliminate the song opening, which is slow and not not "get them" from the first. A snappy dance would be better. The "essence" dancing of Lottie, in front of the special drop, breathed an atmosphere of the Primrose and West days. Ed's "triples" drew a hand. They went well in a very difficult spot.

Craig and Horner are reviewed under New Acts.  
H. M.

### FLATBUSH (Last Half)

The evening performance commenced with the rendition of a well played overture, after which the vaudeville portion was opened by the Mack Martin Trio, two women and one man, the latter a one-legged performer. The act consists of vocal and piano work, together with some dancing. The man showed marked ability as a dancer, despite the handicap he worked under.

Holden and Herron, on in number two spot, found it easy sailing with their little song and talk skit. The act is written around the characters of an actress and a rube billposter, but does not confine itself to these characters. The talk concerns a variety of topics, the man doing quite a little impromptu work now and then. However, they got over exceedingly well, for they have some good material and handle it right, although a portion of it is blue.

Fox and Britt, who filled in for a non-arrival, found the sailing easy, as there already was a strong comedy breeze blowing their way. They are now working in slightly different manner than heretofore, having discarded the dress suits, lamp post, and changed a line or two here and there. Their comedy was received with open arms and a good sized hit was their reward.

The Golden Bird, which followed, had the audience sitting up and taking notice. The manner in which the act is put over shows showmanship, for more than once it seemed as though the bird itself would "crab the gag." Luckily the owner of the act had sense enough to turn the bird's outburst of melody to his own advantage.

Ward and Green have made somewhat of a departure in the manner of telling gags. Instead of the would-be comedian springing the catch line, his victim springs it with the remark "I knew that one too, I just love jokes, I just love them." He then tells the gag. Their act is a laugh from beginning to end.

The Four Bards have, without a doubt, one of the best, if not the top notch casting act hereabouts. Certain it is that they do a few stunts none of the others are doing, which is saying something.

After intermission, which was preceded by the topical review and Topics of the Day, came the feature picture, "Excuse My Dust," with Wallace Reid.  
S. K.



# VAUDEVILLE

## HOLLMAN BROTHERS

Theatre—Greenpoint.  
Style—Bar act.  
Time—Twelve minutes.  
Setting—Full.

This act is a peculiar combination of acrobatic and gymnastic ability of the highest order, together with comedy that is the exact antithesis. Of good build, lithe and well trained, these two men have a routine of triple bar stunts that they need have no fear of showing anywhere.

But, when it comes to comedy, their act is a distinct failure. For, not only are they not comedians, but the material they employ is of the oldest slapstick kind and, instead of gaining or holding interest, lessens it.

The best stunt in the act, which is full of the sensational, is one in which the "straight," swinging backwards, gathers momentum and finally lets go the bar, flying over it and landing on his feet atop of the bar in front.

Our advice to these boys is to cut out their present style of comedy, put in a few more stunts and speed up the act a bit, when they will find the sailing very easy indeed, for they have the goods and it is only a matter of dressing them right. S. K.

## TWO CALIFORNIA GIRLS

Theatre—Proctor's 125th St.  
Style—Singing.  
Time—Sixteen minutes.  
Setting—In two.

If some one with a good knowledge of how to direct an act was to get hold of these girls and their present offering, a very neat act could be made of it. The trouble with the act, when reviewed, was the many unessential details it contained. It ran entirely too long and if cut down by a few minutes would give twice as good an account of itself.

The girls use a very pretty and novel opening, first appearing as flowers. On their entrance they are attired in green tights, stockings and shoes, which they wear all through the act, although in most numbers gowns are worn over the tights.

The sign used at one corner of the stage should also be out. It means nothing, and even if it did no one in the audience could read the type on it without a microscope. The girls have fairly good voices, but their delivery is somewhat amateurish. With proper training they should be able to better. G. J. H.

## ARTHUR TERRY

Theatre—Proctor's 23rd St.  
Style—Roping and monologue.  
Time—Eleven minutes.  
Setting—In one.

Arthur Terry, in cowboy outfit, did a monologue much in the same manner as Will Rogers and other ropers. He seemed to be handicapped by working in one and might have done a few more tricks with the ropes had he had the stage room. The two or three presented were well done, especially the closing feat of jumping through a spinning lariat.

The monologue was full of a great deal of subtle humor which was over the heads of most of the audience. The broader comedy bits got laughs, however. The audience was not very liberal in its applause and Terry did not come back for a bow. This is a fair act of its kind and, placed to better advantage, should hold down a spot on the smaller time bills. H. M.

## HAVE NEW ACT

CHICAGO, Ill., Apr. 24.—Fred Heider and Johnny Bevan will offer a new act in vaudeville next season. They will be in the east.

## NEW ACTS AND REAPPEARANCES

(Continued on Page 32)

### MIDDLETON & SPELLMEYER

Theatre—Harlem Opera House.  
Style—Sketch.  
Time—Sixteen minutes.  
Setting—Full stage (special).

Although only two are billed, three people make up the cast of this offering, which includes two men and a woman. The setting is laid in a cabin, supposed to be in the West, where the two men are attired in cowboy outfits, and the girl in the same sort of clothes. The trio have built up a neat offering that will do well in the better small time houses. Of course, since there are two men, one is the "villain," the other the "hero" and the "gal" is the subject of dissension.

The villain has secured from the "gal's" brother, a note for a lot of money, in a gambling game. The brother cannot pay, and so, steals a lot of cattle and sells them to get the money. The villain, however, has hired two "greasers" to kill the brother and take the money from him. They do so, but, in return, are killed by the "hero" who came up too late to save the brother. The "hero" tells the "villain" that he is wise to his game and threatens trouble if he tells the "gal" that her brother was a thief. Incidentally, the "hero" proposes and is accepted.

While the dramatic scene is not lacking in vocal action it does need some improvement in expression, facially, on the part of the girl. However, on the whole, the offering is presented in a manner that will do well. G. J. H.

### CORRINNE

Theatre—Harlem Opera House.  
Style—Singing.  
Time—Fourteen minutes.  
Setting—In one.

After seeing Corrinne's act, we don't blame her for not billing her last name. We wouldn't want people to know ours if we did an act of this kind in the manner which Corrinne did.

Corrinne is assisted by another woman at the piano, has but little personality, and her voice is ordinary. Her delivery also, is poor. She has a routine of popular ballads and fast songs, including a recitation containing no interest, and the "Chinese Lullaby" from "East is West." None of her numbers are adapted to her and, perhaps if she had some that were, she could give a better account of herself.

Corrinne may do for something, but it certainly is not vaudeville. G. J. H.

### LIZZETTE

Theatre—Proctor's 125th St.  
Style—Rag-painting.  
Time—Twelve minutes.  
Setting—Full stage (special).

Lizzette is a good-looking woman and does a fairly good routine of rag-painting. She uses a special set showing an artist's studio, and also an easel with a number of signs announcing what each of her pictures are supposed to be. Some of them are fairly faithful. She shows "Napoleon at St. Helena," "Bull Durham" and "The Angelus."

The act was a bit rough when reviewed, but she should do nicely for the three-a-day. G. J. H.

### PRODUCING ACTS

CHICAGO, Apr. 24.—Chuck Callahan, of the original Callahan Brothers, and Midgie Miller, who is appearing in "The Royal Vagabond" at the Colonial, this city, are producing vaudeville acts.

### WESTON AND DORO

Theatre—Audubon.  
Style—Singing and piano.  
Time—Fourteen minutes.  
Setting—In one.

Celia Weston, sister of the late Billy, and Grace Doro, compose this team, and also go to make up a combination which should be seen on the big time. Miss Weston does the singing of the offering. Miss Doro handles the piano end and also sings in a few numbers.

Miss Weston's repertoire takes in a series of character and comedy numbers, starting with one about a girl who loves to do "baby-talk" and asks "How Do They Get That Way." A "wop" comedy number follows.

A piano solo by Miss Doro showed her to be very clever at the piano as far as jazz playing is concerned.

Miss Weston then came back with a number in which Miss Doro also sang, telling the troubles of being good and announcing "When you're good, you're lonesome." A "Hebrew comedy number closed the act and resulted in an encore. The act should shape up well in the near future. G. J. H.

### CORNELL & LA MAZE BROS.

Theatre—Proctor's 23rd St.  
Style—Singing and Acrobatic.  
Time—Fourteen minutes.  
Setting—Panorama, in Three.

Miss Cornell, statuesque and stately, put over several specially written verses with clear enunciation and vim. She also looked well in a set of ermine.

The La Maze Brothers then went through a routine of falls, bumps and a few tricks with a table and chairs. Their comedy seemed to miss fire, though, for the house was cold. Miss Cornell, with a change of gown, then did a monologue and came back for another song. An Empire gown was a flash, but Miss Cornell seems a trifle stout for this style.

The principal acrobatic feat was a "Melrose" fall from a high ladder atop a table, which was well done. The act is a good opening turn for the smaller houses and with the addition of a few more tricks and less stalling by the acrobats, might classify for the better small time houses. H. M.

### REED & CLIFTON

Theatre—Harlem Opera House.  
Style—Talking, dancing, singing.  
Time—Fifteen minutes.  
Setting—In one.

Reed and Clifton are a neat team who would do for an early spot on a big time bill if they went over their act and revised it, in spots. The part of the act that needs most of the revision is the opening portion including the talk. This contains a lot of old gags that will do for the small time only. The pair do a bit of singing which is fair, but carry their big punch in their dancing, which is good.

Their dancing ability lies in the soft-shoe eccentric style, and they deliver to good advantage. The man also does a good acrobatic dance. With the dance portion of the turn worked up and the patter either changed or omitted, they'll do far better than the small time, with ease. G. J. H.

### FREEMAN TAKES CANTOR OFFICE

CHICAGO, Ill., Apr. 24.—Jess Freeman, who has a franchise on the W. V. M. A. floor, has taken the offices formerly occupied by Lew Cantor, who has transferred his business to New York City.

### GARIO STEFANIK

Theatre—Proctor's 125th St.  
Style—M. Jic.  
Time—Thirteen Minutes.  
Setting—In Three.

To "Thunder and Blazes" music, generally conceded to be the exclusive property of acrobats, Stefanik makes his appearance in dress suit with Inverness and top hat.

His opening trick, changing white gloves to white mice in his hat, was neat. A production of doves on a plate followed and then came a large dog, the latter being worthy of special note. The four bird cage production, his next variation on the old Jap Box, was new and puzzling. The changing of a pack of cards to a parakeet was weak, as was also the paper ribbons from the water. Although well done, they could be replaced to advantage. The old style billiard balls were worked most cleverly but too far up stage. In fact, several of his feats would bring better results nearer the audience.

The front and back hand card palming should go out, the color changing handkerchief is good and the color changing cards showed admirable palming.

Closing with an illusion, Stefanik seemed to stall a little too long, no doubt due to nervousness. The lady assistant looked well in tights, but could improve the first costume with something a little more graceful.

All the apparatus looked new and clean and if Stefanik would routine his tricks better, started with the smaller effects and gradually working up to the larger ones, and use a make-up, he could improve the act, which, after playing the smaller houses, might be in shape for the better time. H. M.

### MANHATTAN COMEDY FOUR

Theatre—Proctor's 125th St.  
Style—Singing.  
Time—Eighteen Minutes.  
Setting—One.

The Manhattan Comedy Four is lucky in the acquisition of four good voices that blend exceptionally well for close harmony singing, something rare in solo voices. They do not make the mistake of using the orchestra continually either and the "barber shops" get over with much better effect. A tenor solo stood out well and was one of the high spots. The ensemble was the best heard in many a day and the act could hold down a good spot on the big time.

John Rogers has a true melodious bass and Frank Lucy is above the average second tenor. Jack Marshall, the baritone, and Sam Curtis the top, were formerly with Shubert's "Oh What a Girl." Curtis also had one of the first "School Acts" in the business.

With a little playing to smooth it up, no trouble should be experienced by this act to get into the money. H. M.

### GALLAGHER & ROLLEY

Theatre—Proctor's 5th Avenue.  
Style—Comedy.  
Time—Ten minutes.  
Setting—One.

This act has a "straight" man in a rolling chair, pushed by a blackface attendant and has a snappy and bright routine of talk disclosing the very best "straight" heard since Pettingill worked with Nat Haines. In fact, he excels in delivery, vocabulary, diction, enunciation and method, any "straight" man ever seen by this reviewer.

The blackface had no trouble with the comedy lines, which were well written and also played the harmonica well. His "Blues" were "mean" enough to suit the most exacting.

In a very difficult spot, following the big girl act ahead of them, this act was forced to take an encore and showed exceptional judgment in giving it to them short. H. M.



LONDON

PARIS

# FOREIGN NEWS

SYDNEY

MELBOURNE

## ITALIAN OPERA SINGERS OPEN WAR ON BOOKING AGENTS

**Society of Italian Singers Determined to Eradicate Them Entirely  
—Aid of Many Prominent Citizens, Writers and  
Senators Obtained**

ROME, Italy, Apr. 24.—The Society of Italian Singers has declared war against the engaging agents and a fight to a finish has started. So bitter is the society in its attitude that, in a recently passed resolution, made at a mass meeting of its members here, it declared that "never will it cease in the just war upon those parasites who live on the labor and efforts of singers, until they have been thoroughly exterminated and the land cleaned of them."

The society has adopted the attitude that the agents are an unnecessary part of the ladder which a singer must climb to attain success. Its entire membership, including stars, part singers, balladists, extras, chorus singers and so on, has been pledged to the movement. The membership numbers about 25,000 all told, while there are about 200 agents scattered throughout the country. Aside from having a large membership, the society, which is very powerful and influential, has the support of a great many Senators, poets, playwrights, deputies, musicians and university professors, all of whom have agreed to abide with it until the fight is won.

Up to this time the managers have taken the side of the agents, although their support was only half-hearted. Now, however, the society has announced that, with the close of the opera season drawing near, it will institute a new method of procedure in securing engagements for next season. Its members will be sent direct to the manager, where they will apply for the vacancies to be filled. The manager, who is not interested in anything but the singers is expected to take those who apply. Consequently, the agencies will be left in the lurch. This method is expected to end the agency evil once and for all, in as much as it pertains to the opera and singers.

The war is the outgrowth of a petition by the members of the society that the engaging agents lower their rates of commission. This was turned down flat and the result was the beginning of the movements to put the agents out of business. Under the new plan of the organization, artists will pay a nominally small fee for enrollment in the society employment bureau and will be engaged direct, paying no commissions whatsoever.

### NEW MELODRAMA CATCHES ON

PARIS, Apr. 24.—"Mon Homme," a new melodrama by Andre Picard and Francis Cardo, has taken the fancy of Paris, and is enjoying a lengthy run.

The play deals with the problems that confront a girl of the slums, who by the strange events of life, becomes a princess. But, strange to say, she does not wish to stay one. So she visits the slums where she was born and finds there her affinity, an Apache of massive build and quick knife.

Next day the affinity calls on Mrs. Princess and seeing her in all her finery, loves her all the more.

While they are making love, footsteps are heard off-stage and they hide behind some heavy curtains. The princess' secretary then enters on a little burgling expedition, but is discovered by Fernand, the Apache whom he gracefully shoots dead. The acting of M. Collin, as Fernand, M. Escoffier, as the secretary, and Cora Laparcerie, as Clara, the Princess, was praised by the critics, who liked the entire play rather well. It is current at the Renaissance.

### OPERA BY AMERICAN OPENS

BRUSSELS, Apr. 22.—The "Blue Bird" was presented for the first time in Europe at the Royal Opera House here last night. Cornell De Thoran was the director. Mile. Luart was the Tytyl and Mile. Heilbronner the Maternal Love. Albert Wolff French, conductor of the Metropolitan Opera House, New York, is the composer.

### "OTHER TIMES" OPENS BIG

LONDON, Eng., Apr. 24.—The opening of the new Harold Brighouse play presented by Vendrenne and Vernon, "Other Times," proved to be a very successful one. In the cast are Dawson Milward, Cyril Raymond, Hubert Harben, Charles Groves, Harry Merrill, Madge Stuart, Dorothy Tetley and Mary Brough.

### NEW CHINESE PLAY COMING

LONDON, Eng., Apr. 24.—Leon M. Lion has acquired another Chinese play, this one a romance of the Tang Dynasty called "The Emperor's Way." Captain L. Crammer-Byng wrote the piece, which has incidental music by Prof. Granville Bantock.

### BARRIE'S NEW PLAY LIKED

LONDON, April 24.—"Mary Rose," the new fantasy by J. M. Barrie, was presented at the Haymarket last night, and met with great success. The new play brings in the fairies which Barrie has already successfully used in his other plays, and also ghosts, which is something new for Barrie, as well as those who have seen his plays.

The story tells of Mary Rose, a fairy's changling, who is taken by her parents to an island in the Hebrides, where the fairies spirit her away for a month. She returns, grows up and marries Halson, a sailor. He takes her back to fairyland, where she disappears for thirty years.

She then returns as young as ever and finds that her husband is now a middle-aged man and that her parents are old. She dies from the shock and haunts the family mansion, almost killing her son.

Although the ghostly part of the play left somewhat of an unpleasant sensation, the skill with which the theme was handled held the audience spellbound.

Fay Compton portrayed the role of Mary Rose, interpreting the Barrie idea with artistic sense and perception.

### SHOWS FILMS IN DAYLIGHT

LONDON, Eng., Apr. 24.—A new American device, patented on both sides of the ocean, is to be placed on the market here by a new firm which will take over the manufacturing rights. The device permits the screening of pictures in broad daylight, or artificial light.

The device is a new chemically prepared screen, which throws off all rays of light upon its front surface, allowing only light thrown on the back to become visible. It has been successfully demonstrated at Drury Lane and various other theatres.

### ELLEN TERRY BREAKS DOWN

LONDON, Eng., April 24.—Ellen Terry, the veteran actress, broke down during the Shakespeare festival at the New Theatre, yesterday, during a scene from "Henry IV." According to report, she was unable to go on with her line and exclaimed to the audience: "I can't go on with it, I'm too nervous and must read it. Please forgive me if I put on spectacles."

After she had put on her glasses, she continued with the part.

### AUTHORS CHARGE PLAGIARISM

PARIS, April 24.—Considerable discussion has arisen over the marked similarity of two of the most popular French farces, which are identical in plot basis and exposition. They are "L'Amie de ma Femme," at the Theatre Michel and "Les Deux Cornettes" at the Albert. M. D'Hanswick, author of the first play, has charged M. de Wattyne, author of "Deux Cornettes," with plagiarism.

The theme of the play at the Michel revolves about a young chap called Berger, who, having robbed his best pal of his lady friend's affections, signs a receipt by which he is compelled to allow the friend he wronged to make love to any woman he (Berger) may care for in the future.

Several years later, having married, Berger hears of his friend's return from foreign countries and remembers the agreement. He then hides his wife and installs a sham Mme. Berger for his erstwhile friend to make love to. Of course, all is discovered and forgiven. The same theme in a Louis XV setting and costumes serves for the plot basis of the farce at the Theatre Michel.

### GERMAN PLAY BOOED IN LONDON

LONDON, Eng., Apr. 24.—The production of what was supposed to be a German play of the highest and newest type, proved to be a fiasco here. This is the opinion of the press on "From Morn 'til Midnight," a play in seven scenes, by George Kaiser, and translated by Ashley Dukes. It was presented by Mme. Donet at the Lyric, Hammersmith.

The play shows the semi-lunacy of a bank cashier, who in order to be an equal of the better classes, steals sixty thousand marks. In his attempts to have a thrill out of life while it lasts, he succeeds not only in disgusting others, but himself. The Stage Society, for which the play was put on, did what, with it, is the unusual, for it booed the play out of existence. The play is not only an insult to common decency, but is a direct slur on the character of the Salvation Army.

Brember Wills, Edith Evans, Rhoda Symonds and Tarver Pena, who had the leading roles, did exceptionally well, being lauded by the press. But the play did not go.

### JACK MASON STAGING ACTS

LONDON, Eng., April 24.—Jack Mason, the American producer who staged "The Whirligig" and "Joy Bells" productions, has put on a new act for Violet Vaughan called "Melody and the Rags," in which she is now appearing over the Moss time, assisted by Jack Weldon and Lily Alame.

### GALSWORTHY PIECE READY

LONDON, Apr. 24.—The new John Galsworthy play "The Skin Game," is expected to open this coming week, having already rehearsed for some three weeks. The play has to do with profiteering landlords. In the cast playing the leading part will be Edmund Gwenn.

### CHARLES HAWTREY BETTER

LONDON, Eng., Apr. 24.—Charles Hawtreay has recovered from his recent attack of illness and has returned to his work. While ill he was the recipient of many letters and telegrams from both sides of the ocean wishing him health and a speedy recovery.

### CISSIE LOFTUS DOING "RAISERS"

LONDON, Eng., April 17.—Cissie Loftus is giving a series of "curtain raisers" at the Garrick, to "Mr. Pim Passes By." She is well known on both sides of the Atlantic, having appeared in America for a long time.

### GABY HAD \$1,060,000 GEMS

PARIS, France, April 16.—The jewels of the late Gaby Deslys have been prized by jewelers here at \$1,060,000 (5,000,000 francs). Among them was a string of pearls given her by the ex-king of Portugal.

### "IRENE" WELL RECEIVED

LONDON, Eng., April 24.—The opening of the American musical comedy "Irene" here, with Edith Day in the title role, was a success, for it scored a hit. The newspapers, as a rule inclined to be cynical regarding American musical comedy stars, have been more than kind to Miss Day, as the following excerpts from the criticisms will show. The Times says:

"We are not quite sure at the moment whether Miss Edith Day sang, acted or danced her way into the hearts of her audience at the Empire. Possibly it was a combination of all three, with the addition of that pearl beyond price, personality, which enabled her to achieve one of the most striking successes of any American actress on her first appearance on the London stage since the evening when Miss Edna May burst upon the horizon."

"One could almost forgive the conversion of the stage into a florist's shop at curtain fall, for Miss Day had made good on her merits in spite of the preliminary flourish of trumpets, which seems to be a necessary accompaniment to every fresh American invasion."

The Daily Telegraph says:

"Irene" has come to us from America and with her Miss Edith Day. It seems really necessary to emphasize this fact at the very outset. For Miss Day, a stranger to London's footlights until last night, is the Irene (they pronounce it 'Ireen' in this American musical comedy) of the title and she is a comedienne who at once established her claims to the warmest welcome. And that was the kind of welcome a delighted audience, which included a considerable number of the newcomer's compatriots, accorded her. It would be doing the new piece, which is said to have enjoyed something of a triumph on the 'other side,' less than justice to say that it falls below the recent average of musical plays produced in London. Yet it is difficult to resist the conclusion that the success achieved by the piece in America must have been due largely to Miss Day's clever acting and pretty singing in the part of the heroine. For it is hardly too much to say that she carries practically the whole play on her own by no means broad shoulders and 'romps home' with it by force of her own engaging individuality, her genuine gifts of comedy and no less genuine sense of character."

The Daily Mail says that Miss Day's performance establishes her as "a star of the first magnitude." Speaking of her "extraordinary grace and agility as a dancer," it adds: "Into a merry measure she puts the abandon of a wood nymph and a roguish enjoyment that fairly carried away the already delighted audience. . . . It was roses all the way and mountains of them at the end, when Miss Day prettily expressed her pleasure that the house was so pleased."

The Daily Chronicle says: "Miss Day is the most wonderful little artist of her kind that America has yet given us. Her American talk is like music to hear; she sings beautifully and dances exquisitely into the bargain; and with it all there is a serenity of character which is rare indeed in musical comedy, and which Miss Day suggests without allowing it to interfere with her lyrical grace and charm."

### TROUBLE OVER CONDUCTOR

LONDON, Eng., April 24.—A dispute between the National Orchestral Association and Anna Pavlova, the dancer, over her conductor, has been amicably settled. The conductor Theodore Steir, is a Jugo-Slav, who, prior to the war spent eighteen years in England and has conducted for Pavlova for ten years. The association objected to him because he was an alien and not a member of their body.

Steir is a member of the Musicians' Union of America. He pointed out to the Orchestral Association that its idea of having a British conductor do the work was futile, as it would take too long for him to learn her repertoire of twenty-five ballets.



# BURLESQUE

## AMERICAN TO GET \$1.00 TOP NEXT SEASON

### SHOWS TO BE IMPROVED

The American Burlesque Circuit houses will play to a \$1.00 top next season. General Manager I. H. Herk has addressed a circular letter to the producing managers to that effect, calling their attention to the fact that he expects they will give circuit shows worth that price of admission.

To keep the shows up to standard, a board of censors will be appointed, which will make frequent trips over the circuit to see that the shows are kept in tip-top shape.

Producers are also expected to give a high-class production from a scenic and costume standpoint; engage principals who will be a credit to the circuit and give them good material to work with.

A number of the houses on the wheel are to be redecorated and some practically rebuilt, to put them in high-class condition.

Herk also has sent out circular letters to managers of both houses and shows, to the effect that the practice of taking out of the "hards" for extras must be eliminated. It is claimed that often an extra stage hand, etc., is used and the manager of the house or show, not wanting it to appear on his statement, by mutual agreement it is taken out of the "hard."

This practice has been going on for years, it is said.

### HASTINGS FILLING ROSTERS

Harry Hastings has announced the rosters for two of his shows on the American Circuit next season. The "Razzle Dazzle" has Baker and Rogers, Selig and Lee, Carr and Carney, Victor Fay and Dolly Rayfield.

The "Kewpie Dolls" has Tom Howard, Jack Shargel, Frank Penny, Lou Denny, O'Brien and Bradley, Arthur Stearns, Ethel DeVeau and Frances Hartman.

### ROTHBERG BUYS HOTEL

MINNEAPOLIS, Minn., Apr. 24.—Billy Rothberg has purchased the Gayety Annex, a theatrical hotel adjoining the Gayety Theatre, this city. He is going to refurnish and make extensive repairs. Rothberg has been connected with the National Hotel here for many years and is well known to the profession.

### PETE CLARK GETTING WORSE

Pete Clark, owner of the "Oh Girl" Company, playing the Columbia Circuit, who has been ill at his home in Richmond Hill, Staten Island, the past Winter, is sinking rapidly. The doctors hold out very little hope for his recovery.

### RE-SIGNS WITH COOPER

Lester Dorr, who jumped into Mickey Markwood's place at the Casino, Brooklyn, several weeks ago, has been re-engaged by James E. Cooper for next season. He is with the "Victory Belles" this season.

### WATSON OPENS TO \$2.21

CHICAGO, Ill., Apr. 23.—Billy Watson and his "Parisian Whirl" opened to \$2.21 on Sunday at the Star and Garter, this city. He also played to big business at the Victoria last week.

### RE-ENGAGED BY GERARD

John O. Grant and Babe Healey have been re-engaged by Barney Gerard for next season. They are with his "Some Show" this season.

### VERA HENNICI CLOSING

Vera Hennici will close at Kahn's Union Square, Saturday, May 8. She will then leave for her home in Kansas City, to spend a few weeks before returning to New York for rehearsals with one of Hurtig and Seamon's shows.

Frances Hartman, a prima donna, signed with Harry Hastings for next season, will open at Kahn's Monday, May 10.

### BEDINI ENGAGES NEW CAST

Jean Bedini has engaged the following people for his new show. The Tip Top Four, Newport and Stirk, The Two Lidelas, Elsie Huber, Nat Morton, Howard Morrissey's Jazz Band, Archie Orni, Rita Mora, Richard Vintour and the Four Nymphs.

### CADY CLOSING AT KAHN'S

Fred Cady will close at Kahn's Union Square Saturday night. Snitz Moore will open at this house next Monday. Gladys Sears and Kitty Madison opened there Monday, taking the places left vacant by Miss Lorraine and Louise Wolff.

### PUTTING ON MARQUEE

A new marquee has been erected by B. F. Kahn in front of his Union Square Theatre and extends across the sidewalk to the curb. He also has large new electric signs running on the three sides. They give his front a big blaze of light.

### SIGN FOR DREW SHOW

Drew and Campbell have engaged the following people for their new "Liberty Belles," through the Bestry-Bedini office: Frank Donia, Maria Donia, Dorothy Douglas and The Runaway Four.

### CASPER SIGNS WITH MARION

JERSEY CITY, N. J., Apr. 21.—Emil Casper, featured with the Mollie Williams show has signed a contract to be featured next season with Dave Marion.

### CLAIRE DE VINE RETIRING

Claire DeVine (Mrs. Henry P. Dixon) will retire from the stage at the close of the present season. She is prima donna of Dixon's Big Review.

### KINNEAR IS ALL SET

George Kinnear has been booked with the "Little Whopper" for next season. He left New York Saturday to spend the Summer at his home.

### SINGER CHANGING SHOW NAME

Jack Singer will not use the name of "Behman Show" next season. The show will be called "Jack Singer's Show" with Harry Lander.

### WILL DIRECT COOPER SHOW

Phil Phillips, musical director of Dave Marion's Show, signed last week to go with one of James E. Cooper's shows next season.

### ORCHESTRA WEARING OVERALLS

To reduce the high cost of living the members of Ben Kahn's orchestra started wearing overall suits in the pit last Sunday.

### SUNDAY CONCERTS DISCONTINUED

The Sunday concerts at the Star and Gayety, Brooklyn, booked by Joe Shea, closed their season last Saturday.

### BARNEY GERARD IS BACK

Barney Gerard returned to New York from a two months trip on the Pacific Coast last Wednesday.

### RUTH HASTING'S MOTHER DIED

NEWARK, N. J., Apr. 21.—Ruth Hastings' mother died at her home here today.

## COOPER STARTS HIS SUMMER SHOW

### CLOSES TWO OTHERS

James E. Cooper's "Roseland Girls" will close Saturday night at the Gayety, Pittsburgh, and his "Best Show in Town" will do likewise at the same time, at the Gayety, Rochester, the reason being to allow several members of each company who are to appear in the Summer run at the Columbia, a chance to start rehearsals next Monday.

Youngstown and Akron will close Saturday night, as will Syracuse and Utica. The shows following the "Roseland Girls" and "Best Show in Town" will jump into Cleveland and Montreal.

The "Folly Town" will have a cast of thirty-one principals and there will be seventeen scenes. Billy K. Wells is writing the book and some of the special numbers. Ben Bernard will stage the numbers.

In the cast of the principals, are Frank Hunter, Bert Lehr, Johnny Walker, Walter Pearson, Jack Haley, The California Trio, Franz Marie Texas, Stella Ward, Gertrude (Babe) LaVetta, Adel Ferguson, Katherine Dickey, Natali and Farrere, The Four Pashas, The Tennessee Ten, Lillian Isabelle and Marie Parks. There will be twenty girls in the chorus.

The executive staff includes Joe Edmunston manager, Oscar Leiberman leader, George Handley carpenter, George Boice property man, Ed Brennon electrician. The assistant electrician has not been engaged as yet. James Haley is stage manager and Lee Handley wardrobe mistress.

The chorus started rehearsals Monday and the principals will start next Monday in New York.

The show will break in about the middle of the following week out of town, so that it will be set for the opening at the Columbia on May 17th.

### BOSTON STRIKERS TO SUE

Boston, Apr. 25.—Frederic Fradkin, the deposed concert-master of the Boston Symphony Orchestra, has brought one suit for \$15,000 for alleged breach of contract and another for \$100,000 against the orchestra for alleged libelous statements of the Symphony executives in a letter dismissing Mr. Fradkin.

Ten former Boston Symphony players will also sue for alleged breach of contract, the amounts totalling \$115,000.

### FRAMING UP ACT

Emil Casper and Hazel Clark will do a black and tan face singing, talking and dancing act after the close of the present season. They will open at the Majestic, Jersey City, next Sunday. Ike Weber is booking the act.

### DAUPHINE HAS MUSICAL STOCK

Eddie Lloyd, Fanny Albright, Jack Ormsby, Al Watson and Walter Mann, left New York for Mobile Monday night, to join a musical stock at the Dauphina Theatre, that city, for Bob Sterling.

### MRS. HASTINGS RECOVERING

Mrs. Harry Hastings' operation at the Roosevelt Hospital, New York, last week was successful and she is recovering, but will not be able to leave the hospital for several months.

### PLUNKETT SIGNS

Mollie Williams signed Cy Plunkett, a blackface comedian, last week, for her show next season. The contract calls for three seasons.

## "FOLLIES OF DAY," BARNEY GERARD'S SHOW, VERY CLEVER FARCE

Barney Gerard's "Follies of the Day," featuring Harry Welsh and George F. Hayes, in "Polly's Going Up," a decidedly clever farce, pleased a good sized house at the Columbia Monday afternoon. The show has catchy comedy, with dances and music that move and tinkle merrily throughout.

The fun rests with Welsh and Hayes, and they keep their part of the performance at high speed. Welsh, who is working without the "crêpe" now, is just as funny as in the past. His slide, amusing mannerisms, and his flashy clothes, were liked. Welsh is a hard worker and a clever fellow.

Hayes is doing his "Rube" and has a fine comedy role. He is working faster this season, than last, which we like. His wardrobe is neater and his all around work pleased. These two men kept the house in a good humor.

Evelyn Cunningham captivated her audience with her easy style of working. She sings with rare charm and registered success. She reads lines pleasingly and effectively. Miss Cunningham is an attractive blonde of pretty form and has a personality that radiates. Her many costumes are of unusual beauty. She breezed right into favor on her first entrance and held attention whenever she appeared.

Sam Green, the same jovial fellow as always, is again doing the straight in his own way. Green is an experienced hand in this line and knows how to "feed" the comedians to bring out the punch. He did a dandy Chinese official in the burlesque. He dresses well.

Horace Lintz is doing characters. He does several in an exceptionally clever and interesting mode. His Chinese Prince was well done.

Ethel Ray, a dainty ingenue of fine form and pretty face, did nicely with numbers and wore dresses that became her style of beauty. She is new to us.

Mildred Laurie, a chubby young miss, is the soubrette and displayed plenty of "pep" in her numbers. This young lady has improved a lot in her work this season and seems to have more confidence in herself. Her dresses look well.

Oliver Walker, a pretty blonde, is the ingenue soubrette. She can read lines, put a number over and dance. Miss Walker, too, is new to us and fits into burlesque nicely.

There are six scenes in the two acts, which are crowded with action and amusing situations.

The show starts with the Photo and Pawn shop, which introduce the principals in several scenes and numbers with the chorus. The Aviation Field offered beautiful scenery and pretty electrical effects, as did the Chinese setting and the cabaret scene.

Mildred Laurie and Mattie Sullivan in the "Tee Tee" number, assisted by the chorus, pleased.

They have an "overall" number, with Miss Cunningham and half a dozen girls, that went over finely.

Miss Cunningham, assisted by Welsh and Hayes, offered a neat singing specialty. Miss Ray, in an Oriental dance, did well. Welsh, Hayes and Miss Cunningham, in a singing and dancing specialty, more than pleased.

The Tip Top Four, a quartette of good singers, who harmonize well, went very big in one. The boys have good voices and know how to put numbers over.

In the Cabaret scene which closed the show, the different principals offered specialties that were well received. A Jazz Band of eight colored men in this scene helped to give it a real cabaret atmosphere as things were before the dry spell hit the country.

Robert Tolliver, a colored performer, went big with his dancing.

Gerard has a beautifully costumed show of gay colors that blend with the scenery and is pleasing to the eye. Everything looks bright and clean in the show. He has a corking fine cast of principals, and lots of comedy, and women who can put numbers over and look well.

His chorus is composed of a good looking lot of girls, who are not afraid to work.

The "Follies of the Day" repeats its success of last season. SID.

### GOING ON KEITH TIME

Babe La Tour and Sid Gold will open on the Keith Time May 10, in a vaudeville act. They are now with the Dave Marion Show and will close the season May 8.

### BAKER TO RE-NAME SHOW

Charlie Baker will change the name of his "Sport Girls," next season, to "Tiddler Winks."



# NEW YORK CLIPPER

Founded in 1853 by Frank Queen  
Published by the

## CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary  
Frederick C. Muller... Treasurer  
1604 Broadway, New York  
Telephone Bryant 6117-6118

WALTER VAUGHAN, EDITOR  
PAUL C. SWEINHART, MANAGING EDITOR

NEW YORK, APRIL 28, 1920

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY.  
Forms Close on Monday at 5 P. M.

### SUBSCRIPTION

One year, in advance, \$5; six months, \$2.50; three months, \$1.25. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 15 cents.

### ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg.  
HARRY F. ROSE, MANAGER.

San Francisco Office—830 Market St.  
R. COHEN, MANAGER.

### Address All Communications to

### THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address: "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Gorringer American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

## LET WELL ENOUGH ALONE

Don't attempt too much is a warning we would issue to the Actors' Equity Association. For it can't be done. What we have in mind is the report that the Equity is bent on going into the producing business.

And when we say "can't," we are not un mindful of the adage about there being no such word "in the lexicon of youth." Nor is it a dead sure thing that such a project would fail if undertaken by the Equity Association.

Still, the reasons against such an enterprise on the part of Equity are obviously numerous. That it would be its purpose not to compete directly with the regularly established producing managers, makes no difference. There would be a definite degree of competition even if the plays were produced on a college campus.

In the very nature of things, this competition would engender resentment against the Equity. And, unless Equity and the managers work in harmonious accord, as they appear to be doing now, the actor must be the sufferer.

The Actors' Equity Association has fought valiantly and won a battle for the actor. Even the managers will admit that. The association has acquired wide moral support, besides a membership that permits it to exercise a big stick over certain shortcomings. We think the purpose for which the organization was originally formed—to look after the welfare of the actor—is a big enough job to be concerned with. If the organization enters the producing business, it will undoubtedly weaken its other functioning powers. Its welfare will wane just as surely as the actor's popularity generally wanes when he attempts to become an actor manager. We know there are and have been exceptions, but these, it seems to us, only tend to prove the rule.

The White Rats organization attempted to run theatres several years ago. The enterprise failed. From time to time, hard-headed business men have attempted to gain a strong foothold in the theatrical business, but, for the most part, their efforts, too, have failed.

In other words, even though Columbus discovered America, despite the Genoese "flat-heads" who discouraged him, we think it would be a step in the wrong direction for Equity to engage in any business other than the laudable one of looking after the interests of actors. That job is big enough to require all its efforts.

### TWENTY-FIVE YEARS AGO

Chas. Rielly made his debut at the Lyceum, Brooklyn.

Annie Oakley was with Buffalo Bill's Wild West.

Julie Mackey was singing at Keith's Union Square, New York.

Mme. Modjeska was expelled from Russia and took refuge in Berlin.

Sybil Johnstone played "Trilby" with Wm. A. Brady's company.

Bessie Bonehill appeared in "Little Christopher" Company.

Fields and Lewis were with the "City Club" Company.

"Fortune" was presented at the Lyceum, New York.

"The Importance of Being Earnest" was presented at the Empire, New York, with Henry Miller, Wm. Faversham, W. H. Crompton, E. Y. Backus, Viola Allen, Ida Vernon, Agnes Miller and May Robson in the cast.

Clara Thropp and J. H. Cossar were in the cast of "A Bowery Girl."

## Answers to Queries

Zaza.—Houdini and Hardeen are brothers.

I. E.—Harry Jolson is a brother of Al Jolson.

E. H.—"The Merry Widow" was produced at the New Amsterdam Theatre.

F. B.—Paquette was brought to America by Tony Pastor.

V. H.—The late Henry B. Harris produced "The Lion and the Mouse."

E. Q.—Anita Stewart was married two years ago to Rudolph Cameron, her leading man.

E. A.—Doris Keane was married to her leading man while appearing in England in "Romance."

T. W.—Clyde Fitch wrote "Captain Jinks of the Horse Marines," Ethel Barrymore's first starring vehicle.

D. G.—Raymond Hitchcock appeared as Ko Ko, in the revival of "The Mikado" at the American Theatre.

E. S. G.—Doris Rankin appeared in "The Copperhead" in 1918. She is the daughter of the late McKee Rankin.

E. B. D.—Frank Keenan and John W. Cope were both in the original cast of "The Girl From the Golden West."

M. B.—The National Film Corporation of America produced "Tarzan of the Apes." It also produced "Smiling," Billy Parsons comedies.

J. G. L.—"The Love Mill" was a musical comedy produced by Andreas Dippei. Vera Michaelena, Alice Hegeman and Lynn Overman were in the cast.

J. O. Neb.—George Hanlon was the member of the Hanlon Brothers Company who retired to become a clergyman. That was more than twenty-eight years ago.

Sim.—Jimmy Forbes wrote "The Chorus Lady" as a short story. He then made a sketch of it for Rose Stahl and later elaborated on it for a play in which she appeared.

L. S.—We wouldn't undertake to advise you as to whether or not you have a case. Legal questions are not answered through this column. Would suggest that you tell your troubles to a lawyer.

Q. Z. C.—For a while only, Louis Mosconi appeared with Bessie Clayton as Charles was drafted into the army. When he was discharged the boys framed an act with their sister, Verna, and then later appeared with another girl. They then framed the act containing the entire family.

E. T. Murray Livingstone appeared in "The Dreamers."

M. D.—"Hindle Wakes" was written by Stanley Houghton.

D. E.—T. M. Hunter, Inc., produced "Eleven P. M."

T. P.—Vera Baldwin is now in the cast of "Tick Tack Toe."

U. N. Y.—The Four Cohans appeared in "Peck's Bad Boy" in 1892.

W. X.—Helen Dooley is not related to the Dooley family of Philadelphia.

P. G.—"The Man Who Came Back" started its run at the Playhouse on Sept. 2, 1918.

J. F.—Jack Waldron appeared with Myrtle Young before he went into the army.

T. E.—It was Molly McIntyre, not Nellie, who appeared in "Bunty Pulls the Strings."

A. V.—Ann Russell's Old English Comedy appeared here for a while in Sheridan's "Rivals."

Ken.—"Luzon Love" was a big vaudeville act which played in the West, featuring Carlita and Howland.

J. K.—Mariette Varig is the one you probably mean. She appeared on the Sullivan and Considine Circuit.

C. C.—Little Thomas Carnahan was Jack in the Kinemacolor production of "Jack and the Beanstalk."

D. O.—Joe Goddard defeated Ed. Smith. Austin Gibbons defeated Mike Daly, Bob Fitzsimmons beat Jim Hall.

T. J. R.—Frank Bradley, John Rutherford and James Georgi appeared in "Nina." Yes, Wilda Bennett was also in the cast.

O. R.—Before becoming manager of the Greenpoint Theatre, Leo Kalmer was connected with various motion picture companies.

A. L.—"The Choir Rehearsal" was a musical playlet offered in vaudeville by Sallie Fisher and written by Clare Kummer.

C. J.—"The Highwayman" was a vaudeville sketch written by Edgar Allan Woolf and presented by Bancroft and Broskie.

E. Q.—Submarine F-7 made its debut in the show business at the Winter Garden in 1917, where it was featured in the "Show of Wonders."

L. J.—Texas Guinan has appeared in vaudeville, besides doing motion pictures, in which she is still working. She appeared on the Interstate Time about three years ago.

Y. I.—Charlie Hart and J. Rosamund Johnson did a sketch together in 1912, called "The Entertainers." It was presented for the first time at Proctor's Fifth Avenue Theatre.

M. K.—Clint Wilson died three years ago. He was in vaudeville with Wilson and Brevard and had been an agent with Jo Paige Smith. At the time of his death he was manager of a theatre in Rahway, N. J.

E. C.—Yes, there was such a bill actually introduced by Assemblyman Sellek, about twenty-eight years ago. It was to the effect that punishment was to be accorded to any man who went up in a balloon and did not stay in it.

G. D. S.—"A Romance of the Underworld" in film form was produced by the Frank Keeney Pictures Corporation, with Catherine Calvert in the leading role. Eugene O'Brien, David Powell, Edwin Forsberg and Sybil Carmen appeared in it.

## Rialto Rattles

### SOUNDS BAD, ANYWAY

Budd Robb is manager of the Cohan and Harris Theatre.

### WHAT COULD BE SWEETER

Than the job of Lyman Hess, a bachelor, as attorney of the Chorus Equity.

### FATHERLY ADVICE.

Jack Rose, who was booked for a Southern trip, was notified not to Tampa with the girls in Florida.

### IN THE LAST INNING.

Blossom Seeley seems to have caught Rube Marquard off his base, although it was a close decision. Rube will not forfeit the game without a protest.

### WHEN INTERVIEWED.

Eddie Foy said he never wanted any more children.

Belle Baker said she never ate Boston baked beans.

Billy B. Van said that he never was heavyweight champion of the world.

### SEEN IN THE PUTNAM BLDG.

Jack Linder wearing overalls while booking acts.

Joe Michaels with a new fifteen cent brand of cigars.

A. S. Tenny with a new shirt, tie, and diamond pin. The kid brother must have won another fight.

A new box of cigars in Mickey Curran's desk.

### SUGGESTIONS FOR PLAY TITLES.

"The Telegraph Revue"—Gus Sun.

"Fido Is a Hot Dog Now"—George Cohan.

"Percentage"—Freeman Bernstein.

"All Is Not Gold That Glitters"—David Belasco.

"In the Swim"—Annette Kellerman.

"Some Day I'll Pay Cash"—Al Reeves.

"Woodman Spare That Tree"—Al Woods.

"The Chorus Girl's Lament"—Mary Dressler.

"What's In a Name?"—Rose Stahl.

"Y' Did I Go Over There?"—James Forbes.

"Two Versatile Beauties"—Cherry Sisters.

### Y-Y-Y-Y CRACKS.

(Continued)

Y not fasten the piano-lamps to the piano?

Y not place "baby spots" in the foots permanently?

Y not omit announcements?

Y not forget prologues?

Y not give the "Spot" a rest?

Y not bury that "answer to a maiden's prayer" gag?

Y not regulate jazz bands to one bill?

Y not eliminate asking the audience to call for certain songs?

Y not place "plants" if they must be used elsewhere but in the box?

Y not do a composite imitation of Eddie Foy, Al Jolson and George Cohan and save time?

### OVER THE OUIJA.

Hello-Wee-gee! Give me Shakespeare! Hello, Bill, is that you! This is the Public talking. What do you think of things in this world just now?

Quoth Bill.

"I think these are troublesome TIMES for the AMERICAN people, and the WORLD at large. I seem to see a new SUN-HERALD the coming of a great TRIBUNE, wherein they will JUDGE you as the saviors of the LIFE of the MAIL and female inhabitants of the GLOBE, and the records of your deeds will CALL for the commendation of the JOURNAL which spreads THE NEWS of the heavens to the people. TELEGRAPH me the finding of the court, and I will POST them where THE EVENING WORLD, rushing home from its labor can read them without being blinded by THE SUBWAY SUN."

Not knowing any more names of papers, we had to cut the conversation short.



# MELODY LANE

## MUSIC DEALERS PLAN WAR ON WOOLWORTHS

To File Complaint with Federal Trade Commission Alleging Unfair Competition

The retail sheet music dealers of the country through their organization, the National Association of Music Merchants, are preparing to file charges before the Federal Trade Commission at Washington against F. W. Woolworth & Co., alleging that the big retail syndicate is selling thirty cent songs at ten cents per copy and thereby constituting an act of unfair competition.

The Woolworth stores are pledged to a ten cent policy while other syndicates in many of their departments sell merchandise at prices running up to thirty and thirty-five cents. This applies to the music departments and in them has been found the big outlet for the high priced or thirty cent numbers. Publishers during the past year or so have found a big demand for the publications which bring at wholesale about three times as much as the popular or ten cent numbers and in consequence thereof, the number of compositions published to retail at the high price has been constantly increasing. Many of them have been selected for exploitation throughout the professional departments and other avenues of the popular houses and consequently many have become popular and have enjoyed large sales.

Their retail price has automatically barred them from the counters of the stores pledged to a ten cent retail price and has resulted in many of the hits being confined to the stores which charge thirty cents and upwards for music and the Woolworth counters in consequence have been short of many hits.

This constantly increasing number of thirty cent publications started the war between the Woolworths and the publishers, a conflict which has lasted for many weeks and is still far from final settlement.

The Woolworth company will not depart from its ten cent retail policy and the publishers unhesitatingly state that the day of ten cent music is past. Increases in production cost have made the publication of any number so expensive that if it is to be exploited through the ordinary channels, the publishers state, it must be sold at a price far in advance of the Woolworth rate or a big loss will be the result.

The publishers claim that the Woolworths are not keeping abreast of the times in so far as music is concerned. They say that they are meeting the increased production cost in other lines by selling stockings at ten cents apiece instead of ten cents a pair as in the past, that they are also cutting up other lines of merchandise in order to meet conditions but steadfastly refuse to do anything in so far as raising the price of music is concerned.

Had the syndicate put the retail price of music up to fifteen cents per copy, the publishers claim, the high priced or thirty cent publication in so far as the popular houses are concerned would never have been heard of.

The selling of thirty cent songs in the Woolworth stores for ten cents per copy is, the publishers state, a war move on the part of the syndicate to draw music trade into its stores and at the same time discourage the publications of the high priced numbers.

## VANDERSLOOT TO OPEN IN N. Y.

The Vandersloot Music Publishing Co., of Williamsport, Pa., is looking for a suitable location for the establishment of a branch office in New York.

Three numbers, "Hawaiian Twilight," "Shadowland," and "Spanish Moon" are going well with the firm and for their further exploitation the New York office is to be opened.

## GILBERT IN BALTIMORE

L. Wolfe Gilbert is appearing this week in Loew's Baltimore theatre, where in his new act he is scoring a big hit.

## NEW SONG-RECORD MADE

The first record of the Talking Book Corporation has been made and a demonstration is to be given in the near future. It is a combination of song and phonograph record and is attracting considerable attention in music circles. It is composed of a published song number issued in the regular style with the exception of the back or last page. This is made in the form of an envelope and in the envelope is a phonograph record of an orchestral accompaniment of the song. The purchaser can take the song and after starting the record on his phonograph sing the number to the accompaniment of the record. The few that have tried it state that the effect is most pleasing and are confident that it will become popular.

Dealers and others familiar with the music business state that the idea is an excellent one and that it should provide a big by-product and valuable adjunct to the music publisher.

The first one made is of the Waterson, Berlin & Snyder song, "Oh, What a Pal Was Mary."

## MAURICE FEATURES "BO-LA-BO"

Maurice, the dancer of international fame, is at present the dancing star of London, where his success is even more remarkable, if possible, than on this side of the Atlantic. One of the musical numbers introduced by Maurice with more than ordinary success is the big fox trot hit, "Bo-la-bo," which Mr. Witmark & Sons have made famous all over the North American Continent. It is one of the really novel and probably the most fascinating and original of all the so-called Oriental fox-trots which the dancing season has produced. "Bo-la-bo's" success in London, sponsored by the incomparable Maurice, is a foregone conclusion.

## MUSIC MAN WITH CIRCUS

Eugene Reichgott, formerly in the band and orchestra department of the Gilbert & Friedland house, has resigned to accept a position with the Ringling Brothers and Barnum & Bailey Circus. He is to sing with the band.

## SULLIVAN HAS A NEW ONE

Alex. Sullivan, writer of "Kisses," "Give Me a Smile and a Kiss," and other songs has just completed another which looks like a rival to any of his other successes. It is called "I Lost My Heart When I Found You." Lynn Cowan has supplied the tune.

## RUSSAK OUT OF MUSIC GAME

Bob Russak, who has been connected with a number of the popular music publishing houses, is out of the music game for good. Russak is now connected with a mercantile house.

## BERT FELDMAN IN NEW YORK

Bert Feldman, the London music publisher, arrived in New York last week and plans to spend several weeks in this country. Feldman, who has many friends in America, will make a somewhat extended tour of the country.

## GEO. TRINKAUS RE-SIGNS

Geo. J. Trinkaus, the composer and arranger, who has been connected with M. Witmark & Sons for many years, has signed a contract renewing for a term of years his publication interests and service with that house.

## FEIBER IS HARMS MANAGER

Irving Feiber, who has been connected with a number of the large music publishing houses is now professional manager for T. B. Harms & Francis, Day & Hunter.

## BLACK TO SUE FOR 'DARDANELLA' ROYALTY

Composer Claims He Was Misled Into Disposing All of His Rights to Big Hit for \$1,000

Johnny S. Black, who together with Felix W. Bernard, wrote the music of "Dardanelle," has instructed his attorneys to commence a legal action against the music publishing house of McCarthy & Fisher, Inc. Mr. Black claims that when the song was placed with McCarthy & Fisher for publication, he entered into a contract whereby he and Bernard were to receive three cents a copy royalty on every copy sold and 25 per cent of all moneys received from mechanical rights.

Black claims thereafter and while he was playing on the road, the song having demonstrated that it was to be a sensation in the world of music, McCarthy & Fisher, Inc., sent their general manager to him, who deliberately misled him into believing that the song was an absolute failure and got him to sign over all his rights for the sum of \$1,000.

Within the last few weeks Mr. Black's partner, Bernard, who also claims that he was misled into disposing of his rights for \$100, began an action against the publishers to set aside the transfer of rights.

Black states that last December, while breaking in a new vaudeville act, he was playing under an assumed name outside of New York and that while in Poughkeepsie, Joe Mittenthal, the manager for the McCarthy & Fisher house, called on him. Mittenthal, according to Black, said that he had run across him accidentally, and in the course of conversation brought up the subject of "Dardanelle." Mittenthal, according to Black, said that the piano copies of the song were not selling and that many that had been sold to the stores were being returned as unsalable. The piano arrangement, Black says Mittenthal, stated would not sell and that the publishers' only hope of getting back the money expended on it was from the sale of the orchestra copies. The mechanical people, so Black claims Mittenthal represented, did not like the number. It appeared to be a failure, and the publishers could not afford to pay royalties on it. Mittenthal then says Black made him an offer of \$100 for his rights in the number. Black refused it and after considerable dickering the offer was raised to \$1,000, which was accepted.

Black says that a little later he returned to New York and found to his surprise that "Dardanelle" was a sensational hit. He alleges that he called on Fisher regarding the matter, but not receiving any satisfactory settlement placed the matter in the hands of his attorneys, O'Brien, Malevinsky & Driscoll, with instructions to commence suit.

Black states that his claim will amount to at least \$50,000. He estimates that over 2,000,000 copies of "Dardanelle" have been sold and over 5,000,000 records.

## MAXWELL REFUSES BIG OFFER

Joe Maxwell, who entered the music publishing business a few weeks ago with a catalogue of five numbers, has a song and instrumental composition which has already attracted so much attention that he has been made a big cash offer for the publishing rights. The offer was refused, but is interesting in view of the fact that in these days of quick song popularization, a number can within a few days assume a position of big financial importance. It is called "Sagamore" and is by Joe Maxwell with lyric by Eva Williams.

## PAGING MCCARTHY AND FISHER

Topics of the Day, the screen version of the *Literary Digest* collection of timely comments, which is being shown in the Keith theatres, carries an interesting item this week. It reads, "Where is the bird that wrote 'Ireland Must Be Heaven'?"

## ROSSITER GETS "HITLAND" SONGS

The ten songwriters, members of the "Hitland" vaudeville act which has been seen in a number of the big time houses, have at last decided to become music publishers, and on a postal card sent to their friends announce their intentions.

The card is headed "Declaration of Independence" and reads as follows:

"To Our Friends—After due consideration we have made Will Rossiter, the Chicago publisher, of 71 W. Randolph St., Chicago, our selling agent for all new songs hits from 'A Trip to Hitland': 'Laughing Vamp,' 'Wow,' 'Underneath the Skies of Home Sweet Home,' 'You and I,' 'Think of Me,' 'I'm Telling You' and 'Scissors.' (Signed) Nat Vincent, Billy Baskette, Bernie Grossman, Bobby Jones, Al Siegel, Billy Frisch, Leon Flatow, Will Donaldson, Jimmie Brown, Sam Ehrlich; Associated Music Writers of America."

The writers in their "declaration of independence" did not make mention of the price at which they are to sell their publications, a matter of quite some speculation at the time they first considered entering the music publishing business.

When they organized as a vaudeville act the music war between the Woolworth stores and the publishers had just been declared. A number of the writers called on a representative of the syndicate and tentative plans for the immediate launching of a publishing company were discussed. The selling end seemed all right as the syndicate announced its willingness to do business if they would agree to publish nothing but ten cent numbers. Another songwriter, not connected with the vaudeville act, heard of the plan and got into communication with some of its members. He took them down to the office of an attorney familiar with music conditions, who gave them a thirty minutes' talk about the music business. At its conclusion, they were all converted to the thirty cent publication plan, and the idea of starting publishing with a big order from a syndicate as a starter was abandoned. The matter of publishing has been held up ever since and their present announcement is the first definite information given out regarding their plans.

## GILBERT MAKES OFFICE CHANGES

Harry Goodwin, of the Gilbert & Friedland, Inc., house returned this week from Chicago, where he re-organized the firm's western branch. Max J. Stone has been appointed manager of the office and Charles Lannon has been added to the staff. The band and orchestra department will continue to be under the charge of Florence Sanger, who has been with Gilbert since the opening of the office.

## FEIST OPENS NEW OFFICE

On May 1, Leo Feist, Inc., will open a new office in Cincinnati, moving from the Lyric Theater Building to No. 111 East Sixth St. Frank Novak and Billy White are in charge.

## SONGWRITERS TO CHANGE

Sidney Mitchell and Archie Goetler, of the songwriting staff of Leo Feist, Inc., are leaving that company on Saturday of this week and will after a short vacation ally themselves with another house.

## ROBERT DORE WITH HARRIS

Robert Dore, formerly in vaudeville, has joined the Chas. K. Harris staff and is in charge of the phonograph department.

## LITTLE BILLY WRITES A MARCH

Little Billy, the comedian, has just completed a new march number which is to be called the "Little Billy March." It will be published by Joe Maxwell, Inc.

## MISS BUSHNELL WITH RIVIERA

Helen Bushnell, the Chicago contralto, has joined the professional staff of the Riviera Music Co.



Beatrice Noyes has been engaged for "Susan Lenox."

Fally Marcus is now booking the Strand Theatre, Bayonne.

Richard T. Ringling became the father of a baby boy last week.

Dotty Bryant has been added to the cast of "The Night Boat."

Cliff Green is playing a twelve week route over the Delmar time.

Rekomo has been booked over the United time for thirty weeks.

Ethel Delmar has been re-engaged for George White's new "Scandals."

M. Samayoa had a son born into his family in Philadelphia recently.

Willie Collier is to help Georgie White rehearse "The Scandals of 1920."

Donald Roberts has been engaged for a new Broadway show next season.

Gladys Loraine and Robert Graham Cox were married recently in Chicago.

James K. Hackett and his wife, Beatrice Beckley, sailed for London Saturday.

Frisco has been offered a chance to go to Europe and appear in English revues.

Mae Melville closed with the Van Culer Stock Company in Schenectady on the 24th.

Oscar Eagle will stage "Poker Ranch," by Willard Mack, for Sinnott and Wellman.

Frank Juhaz opened last week in New Orleans for an extended tour of the Loew time.

Bill Wroe, of the Palace, is suffering from stomach trouble, and is on a month's leave.

C. C. Campanari, the Metropolitan tenor, sailed for Europe on the Mauretania last Saturday.

Nita Naldi, in "The Bonehead," has had her name included among the featured members.

John Philip Sousa scored high gun in a trap contest held at Pinehurst, N. C., last week.

Edgar Norton has been playing the role of the valet in "Apple Blossoms" the last two weeks.

Andrew Toombs will appear in his home town, Ashtabula, Ohio, with "June," on April 30.

Dave Urquart has rejoined "Scandal" at the Thirty-ninth Street Theatre as stage manager.

Harvey Phillips, treasurer of the Harris Theatre, became the father of a ten pound boy last week.

Pete Mack had an attack of grippe last week which confined him to his home in Beechurst, L. I.

Mrs. James K. Hackett was a passenger on the Kaiserin Auguste Victoria which sailed last week.

Ned Wayburn has been engaged to stage five musical pieces for Charles B. Dillingham next season.

Blanche Ring and Charles Winninger went out of the cast of "The Passing Show," last week.

George Nash and Irene Hoyer are to play the leading roles in the London production of "East is West."

Arthur Vail, a vaudeville performer, opened on Monday in the black-face role of "Three Showers."

## ABOUT YOU! AND YOU!! AND YOU!!!

"Doc" Armstrong, of the Armstrong Brothers, is ill in Joplin, Mo., with a nervous breakdown.

Seigal and Irving have been booked over the Loew time by Abe Feinberg and open May 3 at Baltimore.

Josephine Davis, who has been doing a single, is to do a new act with a violinist and pianist, shortly.

Holbrook Blinn is now playing Henry Miller's role in "The Famous Mrs. Fair," due to Miller's illness.

Joe Smith took over the booking of the Lincoln Theatre, New York, this week, from Walter Primmer.

May Wirth and the Wirth Family have been routed over the Keith time for a period of thirty weeks.

Charles King is playing the Donald Brian role in "Buddies," this week. Brian is away on a vacation.

Will and Mary Rogers have suffered the loss of their father, Wm. G. Rogers, who died in Worcester, Mass.

Flora Zabelle, wife of Raymond Hitchcock, will return to the New York stage in "The Girl From Home."

Wilda Bennett has signed with Metro for film work at the close of the season of "Apple Blossoms" here.

Alma Belwin has been engaged to appear opposite Lou Tellegen in his new play by Augustus Thomas.

Taylor Holmes is to appear in a new play called "To-Morrow's Price," which A. H. Woods will produce.

Adamo Didur, of the Metropolitan Opera Company, left with his family on the La Touraine last week.

The Arnold Johnson Orchestra, which has been at Reisenweber's since last February, closes there May 2.

William Ryan, assistant superintendent at the Colonial, was married last week to Harriett Crosby, head usher.

Marguerite Wilkie and Harry Springer, of the Y. C. Alley musical comedy company, were married last week.

Robert Hall Russell has been added as leading man to the Adelaide and Hughes Hotel Winton Revue, in Cleveland.

Virginia Futrelle, who has been understudying Belle Story, has been given a permanent part in "Happy Days."

Gaston Glass and Hilda Spong will be in the cast of "Romeo and Jane" which opens at Washington on May 17.

Alfred Hickman has joined the cast of "The Passion Flower," which he staged, to play the role of Tio Eusabio.

Minnetti and Sidelli, who recently returned from a European tour, will open on the Loew Southern time, May 10.

Riccardo Martin, tenor of the Metropolitan Opera House, sailed for Europe on Saturday to visit France and Italy.

R. H. Burnside went to Philadelphia last week to remain with "The Girl From Home" until it opens in New York.

Edouard and Ella Cansino have been engaged for "The Girl from Home" and added to the cast as special features.

John Charles Thomas will sail for Italy for a visit of three months on the close of his season with "Apple Blossoms."

Ed Gallagher and Joe Rolley have closed with "Frvilolities" and will soon be seen in a new act called "The Black Marine."

Elsie Ferguson is suffering from an attack of ptomaine poisoning and is out of the cast of "Sacred and Profane Love."

Valli Valli and her husband, Louis Dreyfus, the music publisher, are scheduled to sail for Europe May 27 on the Adriatic.

Grace George has been selected by Gilbert C. Riswold to pose as the type "stage celebrity" in his series of bust portraits.

Joe Eckl is again booking Middletown, Amsterdam, Utica, Gloversville, Rochester, Fulton and Oneonta, all three day splits.

Serge Propopueff, dancer of the Metropolitan Opera Company left for Europe on the Kaiserin Auguste Victoria last week.

Dorothy Dixon, in private life Dorothy Dixon Butler, is recovering from an attack of appendicitis in St. Elizabeth's Hospital.

Lila McConnell, Blanche Babette and Alma Adair have been engaged for Lew Fields' new musical show "The Poor Little Ritz Girl."

Clara Moors has returned to the cast of "Shavings" after an illness of a week. Eleanor Morris substituted for her while she was away.

Shaun Glendille, an Irish character actor, and his wife, known to the profession as Dorothy Ward, arrived here last week from England.

Lieut. Tim Brymn and his Black Devil Jazz Band have been again engaged for this season at the Hotel Shelbourne, Brighton Beach.

Lulu Nethaway, of the vaudeville team of Davis and Nethaway, was married last week in Chicago to George M. Eichinger, non-professional.

Percival Knight is going to London to write a revue for Charles B. Cochran after the close of the "Apple Blossoms" run at the Globe.

James Madison left New York for Indianapolis last week, where he will write new material for the burlesque show, "Broadway Belles."

Signa Patterson, formerly with Frank Hale, is preparing a new act in which she will be supported by Harry Hart, recently with Valeska Suratt.

Bernice Dewey, the artist's model now with "Floradora," has been engaged by the Shuberts for their forthcoming "Gaieties" production.

Thelma Holland, female baritone, has returned to New York and resumed the playing of club dates. She will go into concert work this Fall.

Jack Welch and Company in a new sketch called "Liars Both," opened on the 26th at Baltimore, for a forty-one week tour of the Loew time.

William Raymond Sill, who has been seriously ill in Boston, was last week removed to a private hospital in New York where he will undergo an operation.

Edna Dreon, formerly of the Dreon Sisters, is to invade vaudeville next season with a single act now being written by Milton Hocky and Howard J. Green.

Billy Williams, who, some time ago, produced girl acts, will shortly produce a three act musical comedy called "Cuban Follies," with a cast of twenty-five people.

Doris Keane has been signed by the Shuberts to appear in a revival of "Romance" next season. She sailed last week for London, but will return in time to rehearse.

Toby Lyons was taken ill at the Twenty-third Street Theatre Monday night and his place in the "Rubeville" act taken by Jerry Delaney, of the original cast.

The Alhambra Syncopaters, who were at the Moulin Rouge, Atlantic City, and later at Healy's, left Monday to join John Cort's "Just a Minute," at Toronto. Joe Moss is manager.

Max Hoffman, conductor and husband of Gertrude Hoffman, was fined \$25 in the Butler Street Magistrate's Court, Brooklyn, last week, for speeding a motorcycle up Coney Island avenue.

Charles McCall has resigned as general booking manager for Comstock and Gest and is to manage "The Charm School" during its Boston run. He returns to Comstock and Gest in the Fall.

Glenn and Richards, Verna Gordon, Suzanne Dickens, A. F. Warde, Mildred Hewitt and Edna Bennett, are on the program of the opening show at the Martini Hotel, Atlantic City, April 30.

Henry Miller was forced to withdraw from the cast of "The Famous Mrs. Fair" last week for a couple of days due to illness which confined him to his home. He returned to the cast on Saturday.

Leon Cunningham, of the Sothern Marlowe Company, has written a play called "The Wondership," which has been published in "Poet's Lore," and produced by the Community Theatre of Ann Arbor.

Ben Barnett has written a new one act play laid in the old Carleton House, on Upper Broadway, at the time of Dickens' first American visit, and will have the famous author as its principal character. It is called "Boz."

Miriam Elliott, William Boyd, William Halligan, Ricard Gordon, Ethel Winthrop, Jane Loring, Lenore Masso, Claire Merseaux, Judith Voselli, Lawrence White and Edward Power are in the cast of "A Question of Time."

Charles Orr and Etta Hagar, who showed their act recently at the Harlem Opera House, have been routed for ten weeks on the Keith time through New England and Nova Scotia, opening last Sunday at Lawrence, Mass.

Mrs. Henrietta Bohm, one of the De Lopaz Sisters, dancers in the original "Floradora," and her husband, a traveling salesman, were robbed by two burglars who entered their apartment last week and took \$10,000 worth of jewelry.

Fanny Albright has closed at the Walton roof, Philadelphia, and opens in musical comedy stock at Mobile, Alabama, May 3, under Bob Sterling's management. She has signed for ingenues with Chas. Baker's "Jingle, Jingle," for next season.

Kitty Gordon and Company, Jack Wilson and Company, Roscoe Ails and Company, Miss Juliet, The Caninos, Rockwell and Fox, Brendel and Burt, Dotson and Alf Loyal's Dogs constituted the program of the New Amsterdam Keith Sunday concert.

Tarzan, "Putting It Over," William Gaxton and Company, Brendel and Burt, Bert and Betty Wheeler, Frank Hurst, Nelson and Cronin, Enos Frasers and An Artistic Treat, constituted the bill of the Sunday concert given at the Manhattan Opera House.

Edna Bates, Louise Meyers, Rene Riano Sidonia Espero, Cissie Sewell, Otis Ardine, Lynne Overman, George McKay, Dodson Mitchell, Edmund Elton, Mercier Templeton, Robert Armstrong, Wm. A. Mortimer, Peter Lang and Charles Yorkshire are included among the principals in the cast of "Honey Girl" which will open at the Cohan and Harris, May 3.





# AMERICA'S

The Ace,  
King, Queen  
of them all!

# PEGGY

Awarded a distinctive  
service medal by  
all the song birds

BY HARRY WILLIAMS  
& NEIL MORET

YOU CAN'T GO WRONG  
WITH A FEIST SONG



DETROIT  
213 Woodward Ave.

INDIANAPOLIS  
122 Pembroke Arcade

CINCINNATI  
710 Lyric Theatre Bldg.

KANSAS CITY  
Gayety Theatre Building

MILWAUKEE  
134 Grand Avenue

PROVIDENCE  
511 Caesar Misch Bldg.

LOS ANGELES  
836 San Fernando Building

BUFFALO  
485 Main Street

PITTSBURGH  
312 Camerphone Building

This one is  
**CHING-AL**  
**JAZZ BA**

A NEW IDEA IN RA  
BY HOWARD JOHNSON &

A brand new  
**AT THE**  
**PICTURE**

BOOK IT NOW IT  
BY HOWARD JOHNSON &

**LEO FIS**  
711 Seventh Ave.

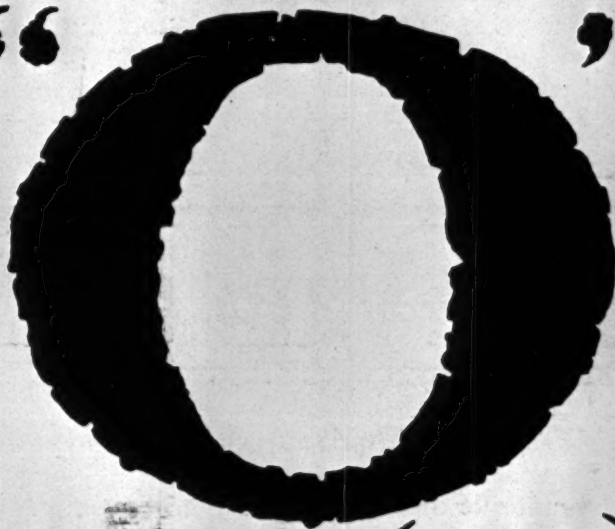


# FOREMOST HITS

is a pip!  
**ALING'S**  
**BAZAAR**  
**D RAG SONGS**  
 SO & ETHEL BRIDGES

new feature  
**MOVING**  
**RE BALL**  
**IT'S A HIT!**  
 N & JOE SANTLY

"Oh!"  
 What a hit is  
 "O"



"O"O"O"(OH!)  
 BY ARNOLD JOHNSON &  
 BYRON GAY, WHO WROTE  
*The VAMP*

**SING A FEIST SONG**  
**BE A STAGE HIT**

**FEIST, Inc.**  
 New York

BOSTON  
 181 Tremont Street

MINNEAPOLIS  
 216 Pantages Theatre Bldg.

SEATTLE  
 301 Chickering Hall

PHILADELPHIA  
 Globe Theatre Bldg.

NEW ORLEANS  
 115 University Place  
 ST. LOUIS  
 Calumet Building

TORONTO, 193 Yonge Street

SAN FRANCISCO  
 Pantages Theatre Building

CHICAGO  
 Grand Opera House Building

CLEVELAND  
 Ellastone Building





## A RESOLUTION OF IMPORTANCE

### At the Fourth Annual Meeting of the Vaudeville Managers' Protective Association

held on April the seventeenth, nineteen hundred and twenty, a resolution was proposed by

#### MR. E. F. ALBEE

that a NATIONAL VAUDEVILLE ARTISTS' DAY be created, which resolution was unanimously adopted by the entire Association.

RESOLVED, That we, the members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, are in sympathy and accord with the NATIONAL VAUDEVILLE ARTISTS, INC., whose object is the betterment and protection of its members and families;

That we, the members of the VAUDEVILLE MANAGERS' PROTECTIVE ASSOCIATION, pledge ourselves to aid to the best of our ability in carrying out the endeavors of the NATIONAL VAUDEVILLE ARTISTS, INC.;

That there be created a day to be known and designated as

## National Vaudeville Artists' Day

to be the second Wednesday of April of each succeeding year; that this year it will take place the first Wednesday in May.

That every vaudeville theatre in the United States and Canada donate its entire receipts for the performance or performances given on the afternoon of the appointed day.

That all moneys received in this way shall be paid into the fund of the NATIONAL VAUDEVILLE ARTISTS, INC., for the support of their sick and needy, and for the additional purpose of providing for one thousand dollars of insurance on the life of every member of the NATIONAL VAUDEVILLE ARTISTS, INC., free of cost to him or her, and for the general welfare of the members of the

## NATIONAL VAUDEVILLE ARTISTS, Inc.

The following circuits have endorsed the above resolutions: (For want of space, we cannot give the name of every individual manager or every individual circuit, but they are all included in this resolution, there being 380 members, owners of vaudeville houses.)

#### CIRCUITS:

B. F. KEITH  
ORPHEUM  
F. F. PROCTOR  
MARCUS LOEW  
ALEXANDER PANTAGES  
B. S. MOSS  
WILLIAM FOX  
WILMER & VINCENT  
S. Z. POLI  
RINGLING BROTHERS CIRCUS  
JONES, LINICK & SCHAEFFER  
WESTERN VAUDEVILLE MANAGERS' ASS'N.  
GRAY CIRCUIT  
FINN & HEIMAN  
MIKE SHEA  
HARRY DAVIS-JOHN P. HARRIS  
CHAS H. MILES

INTER-STATE  
W. S. BUTTERFIELD  
STANLEY COMPANY OF AMERICA  
NATHAN GORDON  
NIXON-NIRDLINGER  
FEIBER & SHEA  
COLUMBIA AMUSEMENT CO.  
S. A. LYNCH  
ACKERMAN & HARRIS  
FINKELSTEIN & RUBIN  
FRANK A. KEENEY  
GUS SUN  
JAKE WELLS  
JAMES E. MOORE  
CANADIAN-UNITED THEATRES CO.  
J. FRED ZIMMERMAN  
FRED C. SCHANBERGER

And all individual houses, members of the Vaudeville Managers' Protective Association.



**B. F. KEITH VAUD. EX.**

**NEW YORK CITY**

Riverside-Santos & Hayes-John S. Blundy & Co.—Elda Morris-Harry Fox & Co.—Florence Roberts-D'Avigneau's Cel.  
Colonial-Wm. Gaxton & Co.—Leon Varvara-Trixie Frigana-J. R. Johnson & Co.—Solly Ward & Murray-Bobbe & Nelson.  
Alhambra-Darras Bros.—Nelson & Cronin-Santley & Sawyer-Gordon & Ford-Guinan & Marguete-\$5,000 a Year-Brendle & Burnt.  
Royal-Maud Earle & Co.—Samoya-Tony.

**BROOKLYN, N. Y.**

Bushwick-Billy Glason-Kharum-Tarzan-Martin & Florence-Morris & Campbell-Belle Baker-Maud Muller Revue-Lamba Mannikins.  
Orpheum-Wood & Wyde-The Sharrocks-Everests Monkeys-Lee Children-Mijares-Mrs. Gene Hughes Co.

**BALTIMORE**

Maryland-Nathan Bros.—Rome & Cullen-House David Band-Ara Sisters-Daisy Nellis-Georgie Price-Espe & Dutton-Laura Pierpont.

**BOSTON**

Keith's-Enos Frasier-Julius Tannen-Helen Keller-Rockwell & Fox-Grey & Old Rose-Fritchard & Co.—Venita Gould—Van Cellios.

**BUFFALO**

Shea's-Countess Verona-Olsen & Johnson-Not Yet Marie-Duffy & Caldwell-Loven, Sis. & Co.—Whiting & Burt.

**CINCINNATI**

Keith's-Stone & Kalas-Kartelli-Crawford & Broderick-Bert Baker & Co.—Reed & Tucker-Nolan & Nolan-Gus Edwards & Co.—Aleen Bronson.

**CLEVELAND**

Hippodrome-Hermine Shone-Wm. Seabury & Co.—Signor Friscoe-Roy Hurray & Co.—Margaret Young-Eddie Foyer-Rose Coghlan.

**DAYTON**

Lyric-Navassar Girls-John, Baker & John-Joe Browning-Kramer & Royle-Depree & Dupree.

**DETROIT**

Temple-Tozart-Dillon—Parker-Nonette-Bankoff & Co.—Robbins-Sylvester Family-Rex Comedy Circus-Marshall Montgomery.

**ERIE**

Colonial-Dugan & Raymond-Sterling Saxo 4—Golden Gate Three-Busch Bros.—Lodge & Robels.

**GRAND RAPIDS**

Empress-McCormick & Irving-Geo. Yeoman-Mabel Burke & Co.—Wellington Cross-Reno.

**HAMILTON**

Lyric-Chas. & M. Dunbar-Toto-Francis Kennedy-Holmes & LeVere.

**INDIANAPOLIS**

Keith's-Tango Shoes-Bert Howard-Miniature Revue-Davis & Pelle-Dainty Marie-Lillian Shaw-Lyde & Macy.

**LOUISVILLE**

Mary Anderson-Maleta Bonconi-Hubert Dyer & Co.—Marie Cahill-Gibson & Connell-George Libby & Sparrow.

**LOWELL**

Keith's-Raymond & Schram-Hallen & Hunter-Margot & Francois-J. Small & Sis.—Karl Karey-C. & F. Usher-Welch, Mesly & Mont.

**MONTREAL**

Princess-Rigolette Bros.—Beatrice Morgan.

**PHILADELPHIA**

Keith's-Lady Sen Mel-Prosper & Moret-Overseas Revue-Masters & Kraft-McMahon & Chappello-Tracey & McBride-Bronson & Baldwin-McGee & Anita.

**PITTSBURG**

Davis-Melnette Duo-Der. Shoemaker-Krans & LaSalle-Joe Laurie, Jr.—Mosconi Family-Ciccolini.

**PORTLAND**

Keith's-Frank Gabby-Creole Fashion Pl.—J. K. Emmet & Co.—Mr. & Mrs. Norcross-Koagen & Edwards-Keno & Wagner.

**ROCHESTER**

Temple-Chas. Wilson-Laurel Lee-The Faynes-Ryan & Ryan-Mayhew & Taylor-Eddie Borden-Sullivan & Scott-Chandon Three.

**SYRACUSE**

Crescent-Shellie Terry & Co.—Dorothy Brenner-Harry Hines-Harriet Rempel-Alvini & Alvini.

**TOLEDO**

Keith's-Loxey & O'Connor-Patricola-Ragged Edge-Regay & Lorraine Sis.—Wheeler Three-Morton & Glass.

**TORONTO**

Shea's-Claudia Coleman-Royal Gascoignes-Two Jesters-Bernie-Rose Revue-Mollie Fuller-Eva Shirley.

**WASHINGTON**

Keith's-Geo. Kelly & Co.—Goslar & Lusby-Bartram & Saxton-Dalley & Cowan-J. C. Nugent-Rae Samuels-Rajah-Fritzie Scheff-Moran & Mack.

**WILMINGTON**

Garrick-Harry Tighe & Girls-Haunted Violin-Over Your Heads-Creighton & Fitzgerald-Howard Nichols-Cantwell & Walker-McManus & McNulty-Austin & Allen.

**YOUNGSTOWN**

Hippodrome-Columbia & Victor-Leon Errol & Co.—Lillian Herlein-Geo. A. Moore-Gruber's Animals-J. & E. Mitchell.

**ORPHEUM CIRCUIT**

**CHICAGO, ILL.**

Majestic-4 Mortons-Josephine & Benning-Ruth Budd-Fay Courtney-The Silverlakes-Marino & Maley-Henry Santry & Band-Steele & Winslow.

Palace-Bernard Granville-Ruth Roy-Chas. Grapewin Co.—Lyons & Frye-Ramadele & Deyo-Thos. E. Shea-Dippy Diers Co.—Alfred Farrell Co.

State Lake-U. S. Jazz Band-Harry Cooper-DuFor Boys-Master Gabriel Co.—Herbert Clifton-Amoros Sisters-Swor Brothers-4 Roses.

**CALGARY AND VICTORIA**

Orpheum-Mason & Keeler Co.—Beth Berl & Co.—Ned Norworth Co.—Henri Scott-2 Rosellas-Rudinoft.

**DENVER**

Orpheum-Wm. Rock & Girls-Choy Ling Hee-Trip-Mahoney & Auburn-Alexander Kids-Phil. Baker-O'Donnell & Blair-Basil Lynn & Co.

**DE MOINES**

Orpheum-Jos. E. Howard Rev.—Kinney & Corlone-Harry Johnson-Maria Le Co.—May & Eary-Spencer & Williams.

**VAUDEVILLE BILLS For Next Week**

**DULUTH**

Orpheum-Touch In Time-Last Night-LaZier Worth Co.—Nora Norinne-Morgan & Gates.

**KANSAS CITY**

Orpheum-Morgan Dancers-J. & B. Morgan-Ed. Morton-Ames & Winthrop-Lucille & Cockle—Leo Zarrell Co.—Jack Kennedy Co.

**LOS ANGELES**

Orpheum-Rita Mario Orch.—"And Son"—Nitta Jo-Mirano Bros.—Sandy Shaw-Montgomery & Allen-Wilbur Mack & Co.—4 Marx Bros. Co.—Chas. Howard & Co.

**LINCOLN**

Orpheum-Billy Shaw's Revue-Emma Carus & Co.—Avey & O'Neill-Byrnes & Gehan-Sarah Padden Co.—Libby & Nelson.

**MILWAUKEE**

Palace-Fashion Minstrels-Bernard & Duffy-McLallen & Carson-Edith Clifford-Asona Trio-Stuart Girls-Brody & Mahoney.

Majestic-Harry Fox & Co.—Frank Conroy Co.—I. & J. Connolly-Deiro-Chas. Irwin-Willing & Jordan-Bee Ho Gray-Pedersen Bros.

**NEW ORLEANS**

Orpheum-Alice Lloyd-Mrs. Wellington's Surp.—Kennedy & Rooney—Bob Milliken.

**OHIO**

Orpheum-Chic Sale-Dresser & Gardner-Harry Rose-Bruce Duffet Co.—Mower & Avery-Baraban & Grohs-Lightners & Alexander.

**OAKLAND**

Orpheum-Mme. Olga Petrova-Gene Greene-Valente Bros.—Frank Wilson.

**PORTLAND**

Orpheum—"Flashes"—Newhoff & Phelps—William Cutty-Hart & Diamond-Wallis Clarke & Co.—Rinaldo Bros.

**SAN FRANCISCO**

Orpheum-Cooper & Ricardo-Vie Quinn & Co.—Homer Miles & Co.—Ryan & Lee-Polly Oz & Chick-Helene Davis-Peters & LaBouf-Nestor & Vincent—"Ye Song Shop."

SACRAMENTO AND FRESNO  
Orpheum-Myers & Moon Co.—Ford & Cunningham-Brent Hayes-3 Stewart Sisters-Samsted & Marion.

**ST. LOUIS**

Orpheum-Rooney & Bent Revue-Marie Nordstrom-Swift & Kelly-Libonati.

Rialto-Loretta McDermott Co.—Grace DeMar—Everest's Monkeys-Hendricks & Stone.

**SEATTLE**

Orpheum-Sylvester Schaffer Co.—Florence Tempest Co.—Claire Forbes-Herbert & Dare-DeMarest & Doll-Milt. Collins-Diaz Monks.

**SALT LAKE CITY**

Orpheum-Berk & Sawm-Bostock's Rid. Sch.—John B. Hymer & Co.—Ashley & Dietrich-Sheleton Brooks Co.—Ben Bernie-LaMont Trio.

**ST. PAUL**

Orpheum-Little Cottage-Morgan & Kloter-Sam Hearn-Hickey Bros.—Paul Conchas Jr. Co.—Bessie Rempel Co.

**VANCOUVER**

Orpheum-Cressy & Dayne-Blossom Seeley & Co.—Will M. Cressy-Duval & Symonds-Orville Stamm-DeWitt Young & Sis-Jennie Middleton.

**WINNIPEG**

Orpheum-Bothwell Browne & Girl-Dainty Marie-Carl McCullough-Fox & Ingraham-Anderson & Burt-Yates & Reed-Texas & Walker.

**LOEW CIRCUIT**

**NEW YORK CITY**

American (First Half)—Willy Bros.—Mary Haynes & Co.—The Financiers-O'Connor & Keyes-Baldwin Blair & Co.—Plantadosi & Walton-La Petite Jennie & Co.—(Last Half)—Frances Fox—3 Nitos-Dale & Reed-Jonia's Hawaiians-Dora Hilton & Co.—Chisholm & Breen-Willie Smith.

Victoria (First Half)—Wire & Walker-Pealson & Croft-Into the Light-Dale & Burch-Bison City 4.—(Last Half)—Aerial Macks-Verge & Marvin-Baldwin Blair & Co.—Mary Haynes & Co.—Sladko's Rollickers.

Lincoln Sq. (First Half)—Follis & Leroy-Dora Hilton & Co.—Arthur Havel & Co.—Meyers, Burns & O'Brien-Kuma Four.—(Last Half)—Minnetti & Sidell-Dorothy Wahl-Eddie Carr & Co.—Dunham & Edwards-La Follette & Co.

Greeley Sq. (First Half)—Willie Smith-The Beauty Vender-L. Wolfe Gilbert & Co.—Lucy Gillette & Co.—(Last Half)—Gilbert Sisters-McConnell & Simpson-Morey, Senna & Lee-Tony George Co.

Delaney St. (First Half)—Aerial Macks-King & Rose-Gilbert Sisters-Chisholm & Breen-Howard & Craddock-Artcraft Revue.—(Last Half)—Follis & Leroy-Peace & Dawson-Cooper & Lane-The Beauty Vender-Gallerini Sisters.

National (First Half)—McConnell & West-Jean Sothorn-Adrian-Royal Uyen Japs.—(Last Half)—La Petite Jennie & Co.—Eugene Emmett-Arthur Havel & Co.—Plantadosi & Walton.

Orpheum (First Half)—Minnetti & Sidell-Harper & Blanks—Clarence Wilbur & Co.—Hal Johnson & Co.—Morey, Senna & Lee-Sladko's Rollickers.—(Last Half)—Pasquale & Goldie-Dobbs, Clark & Dare-Artcraft Revue-Bison City 4—Lucy Gillette & Co.

Boulevard (First Half)—Jessie Reed-Eddie Carr & Co.—Dunham & Edwards-Tony & George Co.—(Last Half)—Thomas & Frederick Sisters-Jean Sothorn-Adrian-Jack Aldred Trio.

Ave. B (First Half)—Gatney & Stanley-Burns & Garry-Leroy & Mabel Hartt-Gene Hamilton & Co.—(Last Half)—Tyler & St. Clair-Mabel & Johnny Dove-Dorothy Herman-Barnes & Lorrain-Weber, Beck & Fraser-Romas Troupe.

**BROOKLYN, N. Y.**

Metropolitan (First Half)—Thomas & Frederick Sis-Gallerini Sisters-McConnell & Simpson-Dorothy Wahl-Jonia's Hawaiians.—(Last Half)—Sasone & Delliah-O'Connor & Dixon-Stan & Mae Laurel-L. Wolfe Gilbert-Fashions a la Carte.

DeKalb (First Half)—Sasone & Delliah-Frances Fox-Stan & Mae Laurel-Gibson & Pollock-La Follette & Co.—(Last Half)—Wire & Walker-La Follette & Co.—Howard & Craddock-Into the Light-Meyers, Burns & O'Brien-Shirley Sisters & Bani.

Palace (First Half)—Tyler & St. Clair-Dorothy Herman-Barnes & Lorrain-Weber, Beck & Fraser-The Lamays.—(Last Half)—Mildred Haywood-Walter Law & Co.—Pealson & Croft-Godfrey & Stanley.

Fulton (First Half)—Musical Waylands-Vargo & Marvin-In the Subway-Eugene Emmett-Jack Alfred Trio.—(Last Half)—Harper & Blanks-Geo. Randall & Co.—Gibson & Pollock-Royal Uyen Japs.

Warwick (First Half)—Mabel & Johnny Dove-Shirley Sisters & Bani-The Gaudschmidts.—(Last Half)—Burns & Garry-Leroy & Mabel Hartt-Lamays.

Mason & Gwynne-Jocelyn & Chapman-Andrew Mack-Segal & Irwin.

**BALTIMORE, MD.**

Orpheum-Billy Shaw's Revue-Emma Carus & Co.—Avey & O'Neill-Byrnes & Gehan-Sarah Padden Co.—Libby & Nelson.

**BOSTON**

(First Half)—Purcella Girls-Octavo-Milton Pollack & Co.—Demarest & Collette-Retter Bros.—(Last Half)—Four Cliffords-South & Tobin-Sweet Sweeties-Bobby Henshaw-Heras & Preston.

**FALL RIVER**

(First Half)—Four Cliffords-South & Tobin-Sweet Sweeties-Bobby Henshaw-Heras & Preston.—(Last Half)—Purcella Girls-Octavo-Milton Pollack & Co.—Demarest & Collette-Retter Bros.

**HAMILTON, CAN.**

Sherman & Rose-Allen, Clifford & Barry-Cardo & Noll-Harry Antrim-Purple Lady Minstrels.

**HOBOKEN, N. J.**

(First Half)—Herman & Clifton-Master & Dale—Telephone Tangle.—(Last Half)—Hal Johnson & Co.—Henry & Moore-Chas. Ahearn Troupe.

**MONTREAL, CAN.**

Wilfred Du Bois-Sue Creighton & Sisters-Frank Stafford & Co.—Dave Thursby-Julian Hall & Co.

**NEW ROCHELLE**

(First Half)—Milfred Haywood-Henry & Moore—Walter Law & Co.—(Last Half)—Sutter & Dell-Jacks & Queen.

**PROVIDENCE**

(First Half)—Aerial La Velle-Al B. White-Octavia Handworth & Co.—Tilyou & Rogers-Lee Art Sextette.—(Last Half)—Mons. Herbert-Ethel Keller & Chums-Mr. & Mrs. N. Phillips-Otto Bros.—Powell Troupe.

**SPRINGFIELD**

(First Half)—Mons. Herbert-Ethel Keller & Chums-Mr. & Mrs. Norman Phillips-Otto Bros.—Powell Troupe.—(Last Half)—Aerial La Velle-Al B. White-Octavia Handworth-Tilyou & Rogers-L'Art Sextette.

**LONDON, CAN.**

(First Half)—Aerial Brittons-Jean Gordon Players-Jimmy Lyons.—(Last Half)—Seymour & Jeanette-Robert Giles-Ethel Mae Hall-Marva Rehn-Fred La Reine & Co.

**TORONTO, CAN.**

Stanley & Lee-Ford & Goodrich-Fred Rogers-Hazel Harrington & Co.—Burke & Durkin-Wilhat Troupe.

**PANTAGES THEATRE**

**WINNIPEG**

Pantages-Degan & Clifton-Manning & Lee-Vrierre & King-Cookien Dunleavy Co.—Alice Manning-The Wheel.

**EDMONTON**

Pantages-Flying Weavers-Challis & Lambert-Maggie Le Claire & Co.—Senator Francis Murphy-Doree's Celebrities.

**REGINA AND SASKATOON**

Pantages-DeWinters & Rose-Corty & Althoff-Jessie Hayward & Co.—Pete Pinto & Boyle-Long Tack Sam Co.

**CALGARY**

Adonis & Dog-Winchell & Green-Diana Bonnar-Heart of Annie Wood-Julian Rose-Three Marvins.

**GREAT FALLS AND HELENA**

Pantages-Simpson & Dean-Rose Valyda-Arthur DeVoy & Co.—Basil & Allen-Adonis & Dog-Haberdashery.

**BUTTE**

Mabel Harper & Co.—Lohse & Sterling-Thunder Mountain-Barry & Leighton-Broadway Echoes.

**SPOKANE**

Upside-down-Millette-Del A Phone-Seven Bell Tones-Jennings & Mack-Barly & Laight-Hiding Lloyds.

**WALLA WALLA AND NORTH YAKIMA**

Pantages-Fashion's De Vogue-Miller & Capman-Pilpax & Paulo-Weaver & Weaver-Oh That Melody.

**SEATTLE**

Howard & Helen Savage-Rucker & Winnifred-Laurie Ordway-Prince & Laurie-Four Danubes.

**VANCOUVER**

Pantages-Carlitta & Lewis-Abraham & Johns-Willie Holt Wakefield-Nevis & Gordon-Walters & Walters-His Taking Way.

**VICTORIA**

Pantages-Nelson's Katland-Alexander & Mack-Harry Gerrard & Co.—Walser & Dyer-Japanese Revue.

**TACOMA**

Pantages-Four Laurels-Henry Frey-College Quintette-Foley & O'Neill-Britt Wood-On the High Seas.

**PORTLAND**

Pantages-Sterling & Marguerite-Lonnie Nace-J. O. Mack & Co.—Houch & Lavelle-Frank Morrell-Derby.

**SAN FRANCISCO**

Pantages-Harvard, Hoff & Kendrick-Hope Vernon-Yaland Gamble-Hazel Kirk Trio-Bird Cabaret-Bonesette Troupe.

**OAKLAND**

Pantages-Hass Bros.—Lucie Bruch-McGrath & Deeds-Girls Will Be Girls-Fred Allen-Ashal Troupe.

**LOS ANGELES**

Pantages-Phil. LaToska-Perrone & Oliver-Patrick & Otto-Aleko Panthea & Presco-Quinn & Caverly-Oh Mike.

**SAN DIEGO**

Pantages-Fred & Anna Pelot-Raynard & Jordan-Pereira Sextette-Sherman, Van & Hyman-Florence Hayfield-Berio Girls.

**LONG BEACH**

Pantages-Aerial Macks-Allen Lindsay & Co.—Four of Us-Lorner Girls-Nell McKinley & Co.—Great Leon & Co.

**SALT LAKE CITY**

Pantages-Roshier & Dog-Green & Pugh-Maurice Samuels & Co.—Jones & Sylvester-Ted Shaw's Dancers.

**OGDEN**

Pantages-Winton Bros.—Gertrude Newman-Bender & Meehan-Business Is Business-Texas Comedy Four-Little Hip & Napoleon.

**DENVER**

Pantages-Act Beautiful-Superlative Three-Ed. Bondell & Co.—Mary Ann-Chas. Oleott-Holliday in Dixieland.

**F. F. PROCTOR WEEK OF APRIL 26**

**NEW YORK CITY**

Stat St.—Bronson & Baldwin-Morris & Campbell-Maud Earl-Silvia Clark-Dorothy Bros.—Guyron & Marguerite-Laura Pierpont.

5th Ave. (First Half)—Briscoe & Raub-Elfrida Wynne-Ladora & Beckman-L



# AN OPEN LETTER TO MR. E. F. ALBEE



MR. E. F. ALBEE,  
B. F. Keith's Vaudeville Exchange,  
Palace Theatre Building, N. Y. City.

My dear Mr. Albee:

Now as I am about to conclude my best season in my biggest success, "The Moth," I feel called upon through a sense of gratitude to express my sincere appreciation for the happiest year I have ever experienced.

The theatres you have created and erected in Syracuse and Providence are monuments to your unselfish efforts in behalf of the artists in your employ and in perfecting a Vaudeville Utopia.

Yet these houses, splendid as they are, are but two units in a circuit of Keith Theatres, some of which lack perhaps the luxuries of these newer buildings, but where, nevertheless, unfailing courtesy and thoughtfulness are the paramount

interests of the staffs, from managers to crews, and from the lobbies to the stage doors.

This condition is not confined to a few theatres but is typical of every house under the Keith banner. There is a uniformity of cheerfulness and good feeling upon the part of the house attaches that is imparted to the artists and consequently, in turn, is reflected in their work.

Here alone is your only opportunity for reaping a deserved reward, because contented actors will give the best that is in them, and that means satisfaction to the patrons and resultant good business.

Again thanking you, Mr. Darling and the gentlemen associated with you in the B. F. Keith Vaudeville Exchange for a pleasant and prosperous season, I am,

Very cordially yours,

## Valerie Bergere

NOTICE

PRODUCTION MANAGERS

# Emma Stephens

"PERSONALITY SOPRANO"

IS AT

B. F. KEITH'S PALACE THEATRE, THIS WEEK

THE ORIGINAL TWO MILLIONAIRES

# SMITH *and* COOK

THE BIG LAUGH IN ONE ALL MATERIAL PROTECTED WITH N. V. A.

The Enticing Oriental Fox Trot - A Beaming Success

## DESERTLAND

Riviera Music Co

Free Orchestrations In All Keys Chateau Theatre Bldg. Chicago

Haunting, Dreamy, Sensational SWEET Waltz Song Success

## HAWAIIAN MOONLIGHT

Chicago McKINLEY MUSIC COMPANY New York



## REISENWEBER'S

The Four Jansleys, men, all of them, have contributed acrobatic offering to the new Spring revue produced by Max Rogers at Reisenweber's. They tumble on and over each other, are buffeted about on the feet of each other in the manner of barrels, and, in general, show such unerring dexterity in their work that they scored deservedly.

The other elements of the show consisted entirely of songs and dances, which, for the most part, were handled capably by the principals. And right here it must be mentioned that Cortez and Peggy, erstwhile dancers in the "Always You" show, offered a Spanish waltz number that earned heaps of applause for them, for their movements were decidedly smooth and graceful.

Elsie Huber, Kitty Flynn and Nat Morton, are a trio of holdovers from the last show, each of whom seems to have a popular following. Elsie looks like a youthful edition of Eva Tanguay, but lacks abandon of the well known headliner. She has a rather cute way of rendering a song.

Kitty Flynn is a jazz shouter who sings in a subtle manner that helps to get her over, while Nat Morton, is a sleek-looking warbler who has a good voice. But, it won't last long if he continues straining it for obligato effects, as he did while doubling on one number.

"Peanut" Valley has been promoted from the chorus and gives a good account of herself. Henry and Lazelle danced, the former doing some difficult eccentric work on one number.

The room in which the show is being given is undergoing decorative changes, but this did not seem to detract from the prettiness of the stage setting. Nor did the stunning costumes fail to leave a favorable impression. An especially attractive set of costumes worn by the girls were the ones that might be described as an orange yasmak over a rich black silk and lace dress.

Ted Rolly has staged the dance numbers acceptably and the one about "Always Falling in Love with the Other Fellow's Girl" seemed to be very well done both by the girls and the principals.

On the whole, the present revue at Reisenweber's, called "Hits and Bits," is entertaining. M. L. A.

## "SOPHIE" TO CLOSE

The run of "Sophie," in which Emily Stevens is now appearing at the Greenwich Village Theatre, will end with the premiere on May 10 at that theatre of "Foot Loose," a new version of "Forget Me Not," a play that was a success here and in London some forty years ago. Miss Stevens will be seen in the leading role, supported by Norman Trevor and O. P. Heggie, Elizabeth Risdon, Paul Casadesu, Barbara Bankhead, John Webster and Lillian Brennard. The new version of the play is by Zoe Akins and will be produced by George C. Tyler.

## DROP TICKET "SPEC" MEASURE

ALBANY, Apr. 24.—At the request of Assemblyman Nicholas M. Pette, of Queens County, the bill which he introduced into the Assembly making it a misdemeanor to sell at a price greater than that printed on the face of a ticket, any ticket of any baseball or any other athletic game, in New York City, was dropped.

## ELECTION INSPECTORS PICKED

A committee, including Harry Summers, chairman, Sam Couit and William Granger, has been appointed by Daniel Frouman to act as inspectors at the annual election of the Actors' Fund on May 11. The resigning trustees are Henry W. Savage, Charles Burnham and Mrs. Edwin Arden.

## ANSELM GOETZL TO PRODUCE

A new producing firm, with Anselm Goetzl as its head and bearing the name of "The Goetzl Theatrical Enterprises," has a musical comedy called "The Unknown Flower" ready for production. It is by William Gary Duncan and Dr. Goetzl.

## HALL COMPANY ENGAGED

Thurston Hall's company, with which he will play fifteen weeks' engagement at Cleveland, has the following members: Ann McDowell, Violet Palmer, Ruth Tomlinson, Silberta Faust, Betty Barr, Richard Barbes and Frank Andrews.

## NAME NEW FRED STONE PLAY

The name of Fred Stone's new production, in which Charles Dillingham will feature him this year, is "Tip Top." It was written by Anne Caldwell and R. H. Burnside, with music by Ivan Caryll.

## VAUDEVILLE BILLS

(Continued from Page 21)

## ELIZABETH

(First Half)—Jack McAuliffe—Hamlin & Mack—Clara Howard—Rubeville. (Last Half)—Roodie & Francis—Marguerite & Padula—Jean Chase & Co.—Ed. & Birdie Conrad—Rowland & Meehan.

## GLEN FALLS

Byron & Price—Gates & Finley—Howard & Ross—Dyer, Rogers & Bell—Herbert Germain

## GLOVERSVILLE

(First Half)—Harry Bussey—Heim & Lockwood—Mr. Chaser—Princess Nal Tai Tai—McRae & Co.—Herbert Trio. (Last Half)—Hip Raymond—Jack Marley—Owen McGivney—Donovan & Lee—Rialto's "Look."

## HARRISBURG

(First Half)—John & Nellie Olms—Julia Curtis—Jack Trainor & Co.—Peck & McIntyre—The Van Cellos. (Last Half)—Tuck & Clair—Florence Hackett Co.—Irene & Bobbie Smith—Little Cinderella.

## HAZELTON

(First Half)—The Hanson Duo—Bob & Peggy Valentine—Winkle & Dean—Rice & Werner (Last When Dreams Come True.

## ITHACA

(First Half)—Robert Swan—Lamey & Pearson—Hotel De Jazz—Anger & Packer—3 Kundles. (Last Half)—Clinton Sisters—Tracey Palmer & Troupe—Helm & Lockwood—Aronty Bros.

## JERSEY CITY

(First Half)—Repart & Goody—Soda Fountain—Brennan & Rule—Gene Chase & Co.—Pearl Andrews. (Last Half)—Harry Langdon—Harry Little—Alvina Kenny—Electrical Revue—Mason & Forest.

## LANCASTER

(First Half)—Les Maromani—McCormack & Wallace—Leviton—Sweet Sixteen. (Last Half)—What Love Will Do—Rome & Wager—Young & Wheeler—Wyoming Tour.

## MONTREAL

Mast Sisters—Alb. Donnelly—Crane & Howard—Claire & Atwood—Delano & Pike.

## MCKEESPORT

(First Half)—Lorimer & Carberry—Edson & Dot—Sterling Saxo & Belle Montrose. (Last Half)—Maurice & Mora—Pedrick & Devere—Harry Holman & Co.—NoWatt & Mullan—White, Black & Useless.

## NEWARK

(First Half)—J. Rosamond & Johnson—Reckless Eve—Jim & Betty Moran—Homer Romaine—Mason & Forest—Harry Mayo. (Last Half)—3 Webber Girls—Ted Doner—William Gaston—Barbette—Gallagher & Rolley.

## NEW LONDON

(First Half)—Williams & Watkins—Creole Revue—Bevan & Flint—Clayton. (Last Half)—Dancing Solly—Elsie Lang Co.—Clayton—Virga Mavin—Girl in the Air.

## NORWICH

(First Half)—Elsie Lang Co.—Lark Langling—Girl in the Air. (Last Half)—Williams & Watkins—Creole Revue.

## OTTAWA

Three Demonds—Chas. Madeline Dunbar—Brookhart—Holmes & Lavere—Act Beautiful.

## PHILADELPHIA, PA.

Allegheby—Vas Savo Co.—Valeska Suratt & Co.—Nevins & Mack—Dave Roth—The Wileys.

Broadway (First Half)—Otto & Sheridan—Henry B. Toomer. (Last Half)—Filtration—Black & White—Jack Rose—Wilson & Wilson.

Grand Opera House—Arnaut Bros.—Kingsley Benedict—Camillas Birds—Dickenson & Daggon—Hantwell & Walker—S. Vassar Girls.

Girard (First Half)—Austin & Allen—Burke & Burke—Pett & S. Kelton. (Last Half)—Clifford Wayne Trio—Wormsley & Leighton—Fox & English—Jones & Jones.

Grand St. (First Half)—Haunted Violin—Hungarian Rhapsody. (Last Half)—Haunted Violin—Hungarian Rhapsody.

Wm. Penn (First Half)—Jones & Jones—Last Days of School—Rome & Wager—Clifford Wayne Trio. (Last Half)—Pett & S. Kelton—McCormick & Wallace—Buckridge Casey & Co.—Rome & Gaut.

Keystone—Lawrence Crane Co.—Largée & Snee—Capps Family—Ben Smith—Royal Hawaiian Four.

## PAWBUCKET

(First Half)—Wilkins & Wilkins—Pedestrianism—Chas. Ebenbury—Bolger Bros.—Davis & Chadwick. (Last Half)—Scanlon, Denno Bros. & Scanlon—Challis & Cortau.

## PATERSON

(First Half)—Brown, Gardner & Barnett—Gertrude Barnes—Eddie Hume Co.—Denore Taylor—Walter Brower. (Last Half)—Hamlin & Mack—Rubeville—Stanley & Lawrence—Toney Gray—Bellow & Rooney.

## PITTSBURG

Renz & Florence—Gaulano & Marguerite—Pit Boy—Irene Meyers—3 Dixie Boys—Ellsworth Linden Co.—Mallian Case—Brown's Dogs.

## PASSAIC

(First Half)—Carpos Bros.—Butler & Parker—Jolly Widde Co.—Evans & Wilson—Chief Little Elk Co. (Last Half)—Paramo—Grace & Eddie Parks—Wm. Morrow & Co.—Nelson & Cronin—Carl Rosine & Co.

## PITTSFIELD

(First Half)—Sweeney & Rooney—Francis & Eldon—Chong & Moey—Evans & Sidney—Musical McLarens. (Last Half)—Val Jean—Sullivan & Meyers—Lillies of Valley—Tom McRae & Co.—Girl in the Air.

## READING

(First Half)—Three Garden Girls—Jack Joyce—Harry Bond & Co.—Wilson & Larsen—Tennessee Ten. (Last Half)—Billie E. Adams—Chas. Seamon—Dottie Clair & Minstrel Maids—Burke & Toubey—Dixon, Bowers & Dixon.

## SCRANTON

(First Half)—Eldora & Co.—Morrison & Hartley—Fin & Sawyer—Mabel Be Careful. (Last Half)—Magee & Anita—Miller & Bradford—Scott & Aubrey—Hector—Liberty Girls.

## SCHENECTADY

(First Half)—Eleanor Pierce Co.—Noble & Brooks—Bobbie Bentley Co.—Raymond & Shram—Lovette's Concentration. (Last Half)—The Reubins—Princess Nal Tai Tai—Grace Huff & Co.—Jada Trio—Lovette's Concentration.

## SYRACUSE

(First Half)—Hip Raymond—Fields & Wilson—Billy Smythe—Phyllis Gilmore & Co.—Dyer, Rogers & Bell—Clinton Sisters. (Last Half)—Julia Edwards—Lapine & Emery—Number Please—Ross Wyse Trio.

(First Half)—Golden Gate Trio—Bryant & Stewart—Helen Gleason Co.—Elsie White—Trip to Hitland. (Last Half)—Spanish Goldmine—Noble & Brooks—Bobby Bentley & Co.—Lodge & Robles—A Trip to Hitland.

## STAMFORD

(First Half)—Delmar & Klob—Verga & Marvin—Ubert Carlton—Four Higgle Girls. (Last Half)—Carpos Bros.—Butler & Parker—Henderson & Holliday—Chinese Jazz Trio.

## TORONTO

Marguerite Taylor—Parker Trio—3 Beatties—Alexandria—Winifred Gilraias Co.—Boyce Combe.

## TROY

(First Half)—Awanua & Girls—Copes & Hutten—Burke Walsh & Anna—Wm. Lampe & Co.—Rose Claire—Gillette Monks. (Last Half)—Artistic Treat—Curry & Graham—Dixie Boys—Follow On—Billy Schoon—Thomas Sextette.

## UTICA

(First Half)—Spanish Goldenis—Lodge & Robles—Clair & Morley—Donovan & Lee. (Last Half)—Violet Dale Co.—Lou Dockstader.

## WILKESBARRE

(First Half)—Magree & Anita—Miller & Bradford—Scott & Aubrey—Hector—Liberty Girls. (Last Half)—Eldora & Co.—Morrison & Hartley—Fin & Sawyer—Mabel Be Careful.

## YORK

(First Half)—Billie & Edith Adams—Chas. Seamon—Dottie Clair & Minstrels—Burke & Toubey—Dixon, Bowers & Dixon. (Last Half)—Three Garden Girls—Jack Joyce—Harry Bondy & Co.—Wilson & Larsen.

## B. F. KEITH WESTERN

## BAY CITY

Bijou (First Half)—Grace Ayres & Co.—Williams & Taylor—Madame Ellis. Burke Bros. & Kendall—Helen Staples—Madame Ellis—Venetian Gypsies.

## BRANTFORD, ONT.

Temple (First Half)—Arthur Hutson—Morris & Towne—Marva Rehan—La Bernicia. (Last Half)—Same as London F. H.

## CRAWFORDVILLE

Strand—The Puppets—Al. Conrad & Co.—County Officials.

## FLINT

Palace (First Half)—Edler Sisters—Bernivici Bros.—Colvin & Wood—John T. Ray & Co.—Roy & Arthur. (Last Half)—Lady Alice Pets—Grace De Winters—Lubin & Lewis—Will J. Ward & Girls.

## FORT WAYNE

New Palace (First Half)—Cummings & White—Creedon & Walsh—Jim McWilliams—Powers & Wallace. (Last Half)—Flying Wards—Travers & Douglas.

## JACKSON

Orpheum (First Half)—Lady Alice Pets—The Vanderkoores—Johnny Keane—Murray & Lane—Murphy & White—League of Nations. (Last Half)—Will Morris—Williams & Taylor—Mr. & Mrs. B. Melburne—John T. Ray & Co.—Smith & Kaufman.

## KALAMAZOO

Regent (First Half)—Will Morris—Jack George Duo—Joe Le Veaux—Poughkeepsie—Smith & Kaufman—County Officials. (Last Half)—Lutes Bros.—Keating & Ross—Louis Brocades—Murphy & White—Marie Fitzgibbons—Ambler Bros.

## LANSING

Bijou (First Half)—Lutes Bros.—Ronair & Ward—Grace De Winters—Will J. Ward & Girls. (Last Half)—Grace Ayres & Co.—The Vanderkoores—Kapt. Kid's Kid—Johnny Keane—League of Nations.

## LAFAYETTE

Family (Last Half)—Lee Barth—Stuart & Keeley—Miniature Revue.

## LONDON

Grand Opera (First Half)—Lee & Laurence—Lillian Mortimer Co.—Will & Mary Rogers—Beginning of World.

## SAGINAW

Jeffers' Strand (First Half)—Harris & Harris—Lubin & Lewis—Kapt. Kid's Kid—Hele Staples—Keating & Ross—Venetian Gypsies. (Last Half)—Edler Sisters—Bernivici Bros.—Garry Owen & Co.—Poughkeepsie—Colvin & Brooks—Roy & Arthur.

## W. V. M. A.

## CHICAGO, ILL.

Lincoln (First Half)—Angel & Fuller. (Last Half)—Keller Mack & Anna Earl.

American (First Half)—Hayes & Lloyd—Ash & Myers. (Last Half)—Jack George Duo.

Kedzie (First Half)—Duke & Duchess—Bays & Speck—Dewey & Rogers—Grindell & Esther—Weller O'Donnell & Westfield—The Brants. (Last Half)—Skatells—Smith & Keefe—Imperial Five—Coffman & Carroll—Acroplane Girls.

Logan Square (First Half)—Dias' Monks—Hammond & Moody—At the Turnpike—Paul & Walter La Varre. (Last Half)—Oxvondo Duo—Worth Warner Four—Staley & Birbeck—Jim McWilliams—Borsini Troupe.

Empress (First Half)—Smith & Keefe—Oxvondo Duo—Coffman & Carroll—Follette Pearl & Wicks—Submarine F. 7. (Last Half)—Bell & Wood—Thordyke & Curran—Mason & Cole—Lew Huff—Sweeties—Three Bartos.

Hippodrome—Rollo & Peggy—Johnson Bros. & Johnson—Grace Wallace & Ben—Let's Get Married—Burkhardt & Roberts—Karl Emmy Pets—Melroy Sisters—Monroe Bros.—Arthur & Leah Bell—Let's Go—Taylor & Francis—Broslu & Brown.

Chateau (First Half)—Equillo Bros.—Fields & Wells—Mason & Moia—Colour Gema. (Last Half)—The Nials—Follette Pearl & Wicks—Dewey & Rogers—Great Lester—The Brants.

## ABERDEEN, S. D.

Orpheum (Last Half)—Campbell & Starr—Arthur Demming & Co.—Geo. Wilson—Willims & Saily.

## BRANDON, MAN., CAN.

Harry Bardell—Del & Edna Elliott—Ver Valin & Co.—George Charbino & Co.

## CHAMPAIGN

Orpheum (First Half)—Newell & Most—Five American Girls—Stan Stanley—Kate & Wiley. (Last Half)—Nalo & Rizzo—"That's My Wife" (Tabloid).

## DAVENPORT

Columbia (First Half)—3 Romanos—"Sweeties"—Lewis & Norton—Keno, Keyes & Melrose. (Last Half)—Walter Baker & Co.—Howard & Fields—Grindell & Esther.

## DECATUR

Empress (First Half)—Nalo & Rizzo—"That's My Wife" (Tabloid). (Last Half)—Burns & Lynn—Five American Girls—Ash & Hyams—Six Belfords.

## DES MOINES, IOWA

Empress (First Half)—Seven Brownies—Devoy & Dayton—Misses Weston—Sam Ward—Bottomley Troupe. (Last Half)—Arthur & Peggy—Granville & Fields—George & Vail—D. Stephen Hall—Ruth Curtis & Jazz Band.

## EAST ST. LOUIS

Erber's (First Half)—Wilson & Van—Bennington & Scott—Gaylord & Herron—Imperial Five. (Last Half)—Tojetti & Bennett—3 White Kuhns—Dunbar & Turner—Bobbie Gordon.

## EVANSVILLE

New Grand (First Half)—Jones & George—Billy Swede Hall & Co.—Al Wohlman—The Rials. (Last Half)—Russell & Hayes—Roun & Haney—Ernest Evans & Girls—Dave Manley—Riding Duttons.

## FREMONT, WEB.

Wall (Last Half)—Morrison & Vance—Christy & Ryan—Melody Garden.

## FARGO, N. D.

Grand (First Half)—Campbell & Starr—Arthur Demming & Co.—George Wilson—Williams & Delsy. (Last Half)—Aloha Duo—Gordon & Lamar—Edwards & Fletcher—The Vannersons.

## GRAND FORKS, N. D.

Orpheum (First Half)—Edwards & Fletcher—Aloha Duo—Gordon & Lamar—The Vannersons. (Last Half)—Perry & Raymond.

## GRAND ISLAND, WEB.

Majestic (First Half)—Sankus & Sylvers—Bert & Elise Mathews—Melody Garden.

## GRANITE CITY, ILL.

Washington (First Half)—Three White Kuhns—Newton Twins. (Last Half)—Bennington & Scott—Jean Gibson & Co.

## JACKSONVILLE, ILL.

New Grand (First Half)—Skatella—Weir & Crest—Acroplane Girls (Last Half)—Pelots—Rose & Thorn.

## KENOSHA

Virginian (First Half)—Walthour & Princeton—Jean Boydell—Skelly & Helt—Watts Lads & Lewies—Lester—Three Bartos. (Last Half)—At the Turnpike—Angel & Fuller—Dot Marsell & Boys.

## KANSAS CITY, MO.

Globe (First Half)—James & Jessie Burns—Lawrence Johnston—Cortell & Rogers. (Last Half)—Wilbur & Girdle—J. C. Lewis & Co.—Frank Ward—Bottomley Troupe.

## LINCOLN, WEB.

Liberty (First Half)—Selma Brantz—Claire Hanson & Boys—Tom Linton & Girls—Morris & Greeley. (Last Half)—Rialto & Lamont—Argo & Virginia—Silber & North.

## MOLINE

Palace (First Half)—Villani & Villani—Embs & Alton—Howard & Fields—D. Stephen Hall—Leach Wallin Trio. (Last Half)—The 3 Misses West—Holliday & Willet—Lemire Hayes & Co.—Lewis & Norton—Keno, Keyes & Co.

## MADISON

Orpheum (First Half)—Jerome & Newell—Saxon & Farrell—Chas. Mack & Co.—Walter Weems—Fink's Mules. (Last Half)—McRae & Clegg—Villani & Villani—Mile. Rhea—Nellie Nichols.

## OMAHA, WEB.

Empress (First Half)—Rialto & Lamont—Argo & Virginia—Granville & Fields—Ruth Curtis & Jazz Band. (Last Half)—Selma Brantz—Sam K. Naxomi—Claire Hanson & Boys—Morris & Greeley.

## RACINE

Rialto (First Half)—McRae & Clegg—Worth Way Ten Four—Dot Marsell & Band—Gardner & Revere—Revenue Man. (Last Half)—Dancing Kennedy—Skelly & Helt—Sub F 7—Wilbur Sweetmar—Equillo Bros.

## ROCKFORD

Palace (First Half)—Moore & Shy—Mile. Rhea—Holliday & Willette. (Last Half)—Dunde Bros.—Hammond & Moody—Raymond Wylie—Walter Weems—Jack Wyatt & His Scotch.

## SIOUX FALLS, S. D.

Orpheum (First Half)—Krayons & Co.—John T. Doyle & Co.—Howard & Lewis—Reulata. (Last Half)—Morgan & Gray—Harry Kahne—Gilmore & Castle—Little Jim.

## SIOUX CITY

Orpheum (First Half)—Jack Hughes Duo—Harry Kahne—For Pitt's Sake—Silber & North—Kiss Me. (Last Half)—Novelty Clintons—Fox & Mayo—Lane & Moran—Fixing the Furnace—Ed Morton—Kimiwa Trio.

## ST. LOUIS, MO.

Grand—Belle & Era—Edwards' Trio—Frank & Grace Dunn—The Seabacks—Mason & Rooney—On the Mississippi—Frank Mullane—Claude & Marion Clark—Every Sailor.

Columbia (First Half)—Pelots—Frank Ward—Melody Monarchs—Dunbar & Turner—Paul Levan & Miller. (Last Half)—Leonard & Haley—Both, Mitchell & Roth—Cliff Clark.

## WATERLOO, IOWA

Majestic—Sigabee's Dogs—Moran & Ray—Kelly & Post—Little Caruso—Ed Morton—Werner Amoros Trio.



# HARRY (IRISH) BERNARD

## PRODUCER and COMEDIAN

HAVE LOTS OF NEW MATERIAL FOR NEXT SEASON. IF YOU WANT A PRINCIPAL COMEDIAN WITH NEW IDEAS AND A SHOW PROPERLY PRODUCED FOR NEXT SEASON, TALK BUSINESS WITH ME. HAVE BEEN PRODUCING ON THE PACIFIC COAST FOR 20 YEARS. THIS IS MY FIRST SEASON IN BURLESQUE. LOOK ME OVER THIS WEEK.

STAR, BROOKLYN, NOW. RE-CONSTRUCTED. THE NEW CRACKER JACKS

### STARS OF BURLESQUE

JUVENILE  
AND DOING  
SPECIALTY  
VICTORY BELLES

## JACK DILLON

SIGNED WITH  
HARRY HASTINGS'  
BIG SHOW FOR  
NEXT SEASON

IN  
PICTURES

## MICKY MARKWOOD

Featured  
in Sunshine  
Comedies

TOURING NOW  
WITH THE  
STAR AND GARTER SHOW

## ELOISE MATTHEWS

MRS. FRANK WIESBERG

TO BE FEATURED  
NEXT SEASON ON  
THE COLUMBIA CIRCUIT

JAZZ WOP  
AND  
PRIMA DONNA

RALPH

## ROGERS AND DONNELLY

ELSIE

WITH GIRLS  
FROM THE  
FOLLIES

PRIMA DONNA  
AND  
VAMPING

## PEGGY CONNERS

WITH  
"OH FRENCHY"  
COMPANY

JUVENILE  
SOUBRETTE  
JUVENILE

TOM

## WARDELL-LACOSTE AND WARDELL

BERTHA

JOHN

DOING  
SPECIALTY  
WITH "OH  
FRENCHY"

SOUBRETTE  
RE-ENGAGED  
FOR NEXT SEASON

## BETTY PALMER

GIRLS  
GIRLS  
GIRLS

MY FIRST SEASON  
IN BURLESQUE  
RE-ENGAGED FOR  
NEXT SEASON

## CHAS. "TRAMP" McNALLY

BETTER  
WATCH ME  
GIRLS, GIRLS,  
GIRLS CO.

A NEW STRAIGHT  
MAN IN  
BURLESQUE  
SINGS AND DANCES

## O. J. (GENE) POST

WITH THE  
CRACKER JACKS  
MANAGEMENT  
IKE WEBER

KAHN'S  
UNION SQUARE  
INDEFINITELY

## ALLEN FORTH

SIGNED  
FOR NEXT  
SEASON

BONE  
HEADED  
LECTURER

## Dick Lancaster

NEXT SEASON  
HARRY STEFFE  
AND HIS  
TID BITS OF THE  
RAZZLE DAZZLE

## BILLIE KIMES

Soubrette Edmond Hayes Own Show

Management Roehm and Richards

## MARCIA MOORE

INGENUE PRIMA DONNA

AL REEVES SHOW

## ALICE ISABELLA

DANCING INGENUE

DIRECTION ROEHM & RICHARDS

BLUE BIRDS



## KAHN'S PRINCIPALS SUPPORTED BY GOOD CAST, DO WELL

We did not get the opportunity to catch more than the first part of the show at Kahn's Union Square last week, but what we saw was well given. It was called "In Turkey Land" was made up of bits which were well taken care of by the principals.

The comedy was in the hands of Fred Cady, Joe Rose and George Walsh. A very clever fellow is this man Cady. He does a "Dutch" character as it should be done and his dialect is exceptionally fine. Also he never gets away from it during the entire performance. He is one performer who makes you like him more each time he is seen. He is a hit at this house.

Rose is again doing a "Dutch," but works differently than his partner. He, too, is very funny.

Walsh portrays several comedy characters and handles them satisfactorily. He

makes up well for each and carries them out as each role should be done.

Allen Forth, as the Zoo Zoo Zam, portrayed this difficult role very well.

Miss Lorraine was in most of the scenes and reads her lines and acted her part with her usual ease. She displayed pretty gowns.

Vera Hennick, looking more attractive than ever, sang "Cubs" and "The Man That Was Hard to Find," introducing pretty dancing steps with good results.

Kitty Warren put over a Jazz number for several encores called "Wedding of Mr. Shimmitt and Jazz." Her "Darktown Regimental Band" also pleased.

Louise Wolf rendered her numbers very well and appeared in a few scenes.

The bits offered in the first part were "Mother's and Father's Blood" which Rose worked on for laughs. Cady and Walsh, also Miss Lorraine, helped materially in getting comedy out of this number.

The "liquor candy" bit pleased as given by Cady, Rose, Forth and Miss Warren. The latter worked up a good "drunk" in this bit.

The "Hero" bit got over, as it was done by Walsh, Rose and Miss Lorraine.

A specialty by Rose and Miss Warren was encored. It is composed of one number and some dancing.

The "shadowgraph" pleased as worked up by Rose, Cady, Walsh, Forth and half a dozen chorus girls.

The "woman with the ugly face" bit was given by Cady, Rose, Walsh, Forth and Miss Lorraine.

A pretty dancing finale was staged by Solly Fields, with fine electrical effects, props and graceful girls. SID.

## ROBINSON'S SHOW HAS GOOD BOOK COMEDY AND GIRLS

Charlie Robinson always tries to give a book with his shows each season and he has done so again this year, having a book that tells a story, with a number of bits injected here and there. Some are old, but others have been changed around so that

they look new. He has also provided some pretty scenery which looks fine after a long season's wear. He has a good looking lot of girls in the chorus who work and sing with more ginger than his choruses have in the past few seasons. He has costumed them well.

Robinson calls his first part "The Merry Roamers." It is in five scenes. "The Gay Skylarkers" is the burlesque.

Al Raymo, the principal comedian, is doing his "wop" and is extremely funny in the part. This young fellow is a great character comedian. He uses a fine make-up and has an easy style of working, delivering his lines carefully. He knows also how to bring out the punch of all situations. He portrays an Italian who has come to this country and made money, but has not become Americanized. In the first act he wears the clothes seen so often in the Italian section of any city. In the burlesque he changes his make-up a little, using a mustache and wearing American clothes. He is a clever fellow and they liked him at the Star, Brooklyn, last Thursday night.

(Continued on page 27)



# EMIL (JAZZ) CASPER

Negro delineator engaged as featured comedian, season 1920-21, under the management Dave Marion. Now with the Mollie Williams Show. Direction Ike Weber. Thanks for many other kind offers.

# RUSH'S CRACKERJACKS

Entirely New Production, Thoroughly Revised and Up-to-date, Giving Satisfaction to Managers and Patrons

**NEW PRINCIPALS      NEW WARDROBE      NEW SCENERY**  
**BIGGEST LAUGHING SHOW ON THE WHEEL**  
**STAR THEATRE, BROOKLYN, THIS WEEK**

AT LIBERTY FOR NEXT SEASON

# LEW LEDERER

NOW PLAYING OPPOSITE FRANK HUNTER IN "THE BEST SHOW IN TOWN."  
GAYETY, ROCHESTER, N. Y., THIS WEEK

CONSULT IKE WEBER, COLUMBIA THEATRE BUILDING, NEW YORK

## MME. F. KATZ

Costumer

116 W. 48th St., New York

Phone Bryant 3440

Don't sacrifice the temperament of your act or yourself. We harness efficient work with the beauty of sartorial line and color. The result is a team that is unbeatable.



IVAN ABRAMSON HURLS HIS DRAMATIC THUNDERBOLT

**"A CHILD FOR SALE"**

AGE  
PARENTAGE  
HEALTH  
DISPOSITION  
REASON FOR SALE

*Four Years  
Legitimate  
Excellent  
Charming  
High Cost of Living  
In further particulars inquire  
Ivan Abramson*

IVAN ABRAMSON Presents  
**GLADYS LESLIE AND CREIGHTON HALE**  
STORY BY BOBBY CONNELLY JULIA SWAYNE GORDON ANNA LEHR WILLIAM TOOKER AND WILLIAM DAVIDSON  
DIRECTED BY  
**"A CHILD FOR SALE"**  
Distributed by GRAPHIC FILM CORPORATION

GRAPHIC FILM CORPORATION  
710-711 AVE NEW YORK



**FARRAGUT THEATRE OPENS**

The new Farragut Theatre, situated at Rogers and Flatbush avenues and Farragut place, Brooklyn, opened last Thursday night. The house, owned and run by A. H. Schwartz, seats about 3,000 people. The feature was Geraldine Farrar in "The Woman and the Puppet."

**BUYS E-E ROSE STORIES**

Celebrated Authors Society, through its president, Lieutenant Joseph Menchen, has purchased the following plays and stories written by Edward E. Rose, author of "Cappy Ricks":

"Come Back to Erin," "The Wickedest Woman in the World," "The Little Girl God Forgot," "A Square Deal," and "The Charity Nurse."

**LEAVES UNITED PICTURES**

Florence Reed has severed her connection as a star with United Pictures Theatres and will appear in some productions to be done by A. J. Bimberg, her manager. Bimberg arranged the deal whereby Miss Reed's contract with United was abrogated.

**MASON SAILS TO EUROPE**

Leslie Mason, editor of the *Exhibitors' Trade Review*, left Saturday on a trip to Europe, during which he will look into picture conditions there, and build up the business of his publication.

**COMEDY IS COMPLETED**

Polly Moran's first comedy for the Marion H. Kohn Productions, entitled "The Ragged Road to Romance," has been completed and is now ready for release. Polly Moran will make a series of twenty-six two-reel slap-stick subjects for Kohn each year.

"The Ragged Road to Romance" was directed by Ward Hayes and is from the story by L. V. Jefferson. Polly is said to wield the mighty pie in a more modern manner than she did when she was featured in Mack Sennett farces. Joe Brandt, eastern representative for the Kohn Productions, will release the Polly Moran series on the state rights market.

**PUTTING IN "STAR BOX"**

LOS ANGELES, Apr. 24.—The new theatre which First National is building here and which is to cost \$3,000,000, will have, among other novelties, a "star box," available to the star of the attraction current at the theatre each week.

**"TICK-TACK-TOE" RE-OPENS**

(Continued from Page 10)

This is followed by a scene in the Automat in which Eddie Foley and Georgie Mayo put over some clever comedy, scoring a number of hearty laughs. Following is a rehearsal scene, in which Eddie Foley put the young ladies of the chorus through a routine of stepping. This scene, somehow or other, lacks pep and doesn't go over as well as it should.

Scene four, disclosing a room in a crowded hotel, smacks of the Max Sennet variety of comedy. However, the manicure number retained from the original show, still goes over nicely. Mayo's telephone bit brings laughs, despite the fact that it is overplayed.

Scene five is described as a flashback into vaudeville and introduces Miss Tucker and her syncopated jazz band. This number is nothing more nor less than the big-time act Miss Tucker recently presented about town in the Keith houses.

Scene six closes the show with a resume. It is short and snappy and leaves a good impression.

The show is routed to play the Crescent, Brooklyn, this week, and will open for a week's run in Baltimore next Monday, with week stands to follow in Pittsburgh and Cleveland. Following the run in the latter city, the piece will open for a Summer run at either the Garrick or the Studebaker, Chicago.

Other members of the company are Dotty Bryant, Gloria Mason, Dolly Clark, Ethel Carlton, Marjory Drury, Laralda Pappenay, Julius Buffano, Ella Usel, Eddie Frankel, Nan Hope and May Swift. The executive staff includes Joseph Glick, manager George A. Atkinson, Jack Lichter and James Guilfoyle.

**CAPITOL**

With Richard Wagner's allegorical opera "Lohengrin" as the musical feature of the week's program and Alice Brady, in "Sinners," a Reelart feature, this week's program at the Capitol will please, for the numbers are presented in a pleasing sequence which does not bunch them.

The de luxe performance opened with an organ solo, well rendered by the Capitol organist and followed by a new issue of Topics of the Day, which merged itself into the Capitol news reel, showing recent happenings in picture form.

An exceptionally well rendered symphony entitled "Zampa," the work of Herold, a famous French composer, was offered by the full Capitol symphony orchestra, conducted by one of Nat Finston's subordinates. The piece, the overture to an opera by the same name and composer, is a popular one and was received with a marked degree of pleasure. It was followed by a comedy travelogue about New York, which proved to be a blending of clever pen work by Hy Mayer, who made it, and pictures of the different types that go to make the cosmopolitan population of New York. The picture was entitled "The Great Melting Pot."

An intermission promenade concert, a favorite idea in European houses of music, followed, after which the first act of "Lohengrin" was put on, conducted by Finston himself. Karl Jörn, of the Metropolitan Opera House, lent power and a good voice to the leading role, while those in the supporting cast did well. Considering the fact that the opera, written in German, lost much of its beauty in the translation, it was very well put on.

A revival of Charlie Chaplin's "A Dog's Life" followed and won hearty laughs from the filled house, which evidently had not seen it before, judging from the gales of laughter that greeted each piece of screen comicality.

The feature picture, a story of a small town girl who goes to the city and falls into evil ways, but is rescued from them by love, concluded the performance. Alice Brady played the leading role and did well with it, although the theme is threadworn and the treatment does not differ in any respect from similar tales oft told.

**MRS. DREW COMPANY MOVES**

The Mrs. Sydney Drew Production Company has moved studio, executives and equipment to Chicago, in order to film two comedies at the Essanay Studios, there. This was necessitated by the fact that John Cumberland, who stars in these comedies, is playing there in "The Girl in the Limousine."

**INCORPORATE IN CALIFORNIA**

Articles of incorporation, to produce motion pictures, have been granted the Marion H. Kohn Productions, Inc., of San Francisco, by the state of California. The officers are: Marion H. Kohn, president; D. J. Chatkin, vice-president; J. D. Letterman, secretary, and George A. Oppenheimer, treasurer.

**ROBINSON HAS GOOD SHOW**

(Continued from Page 25)

Jas. Hilbert is a fine appearing "straight" man. He reads his lines nicely and dresses well.

Andy Martini is doing an eccentric comedy much better than when we saw him last season. He does a nice eccentric dance, also.

Tim Benson is doing half a dozen different characters, which keeps him rather busy making changes.

May Bernhart, endowed with good looks, is the featured woman. She did very well in her numbers, as well as in the scenes. She displayed very pretty dresses.

Fay Shirley, while not having very much to do, handled what she had satisfactorily. She is a good burlesque woman and can work in scenes and bits nicely. She reads lines well but should be given more to do. Her wardrobe was selected with good taste.

Freda Lehr does a Spanish part and looks the type. She displayed a shapely form when she wore tights in one of her numbers.

Jerry Fleming is built for speed, but she did not let it out in her numbers or any other places. In fact, she was a little careless in her work.

One of the chorus girls did a number without the assistance of the chorus and it was well received. She has a good contralto voice.

Martini, in a specialty in one, offered an eccentric dance and some contortion stunts that went over big.

Charlie Robinson, working just as hard as he did the first time we saw him many years ago, speeded these things up as soon as he made his entrance late in the first part. He did a Chinese character with a tramp make-up. In the burlesque he did a Hebrew, in both characters he showed his usual aggressiveness. He is a fast worker and a hard one. His talking specialty, with Raymo, had the audience laughing all the time. SID.

## WANTED

### For JACK SINGER'S SHOW

## EXPERIENCED CHORUS GIRLS

### For Next Season

TO THE RIGHT KIND OF GIRLS THE  
**HIGHEST SALARIES**  
WILL BE PAID

Can also use good principal people  
Have on hand over 50 Manuscripts

Complete with Lyrics and Music, and Will Sell Outright or Weekly Royalties. "Hello New York," complete; "Just for To-Night," "The Girl in the Bottle," "Lovely Liar," "Good Bye Boys" and over 40 Vaudeville Acts, good for 2, 3, 4 and 5 people. Appointments can be made to read scripts, etc.

**JACK SINGER**

Room 704, Columbia Theater Building Broadway and 47th Street, New York City

## MINSKY BROTHERS' NATIONAL WINTER GARDEN

## WANTED

**SOUBRETTE**—Salary, \$100 a week.  
**COMEDIANS**—Salary, \$200 a week.  
**CHORUS GIRLS**—Salary, no object.

Write, Wire or Call in Person Immediately

**BILLY MINSKY**

NATIONAL WINTER GARDEN 2nd Ave. and Houston St.

Three hours' rehearsal a week.

Note: The Most Attractive Engagement in Show Business.

## LARRY LARRIVEE (GLADTAD)

PRODUCING COMEDIAN

At Liberty After May 16th

For Burlesque, Musical Comedy, Tabloid and Stock.  
Script, Ad Lib. or Bit Bills. 30 mts. to 2½ hrs.

Write or wire c/o "GIRLS FROM THE FOLLIES."

TEACHING ALL STYLES OF DANCING

## FRANK HENRY

OF THE TEAM OF HENRY AND LIZELL

DANCING TEAMS COACHED—ACROBATIC DANCING A SPECIALTY

Studio: 249 W. 48th Street, New York Phone Bryant 9765 Res. Phone Col. 4399

Henry and Lizell, now at Reisenwebers, recently closed 36 weeks at Churchills

REMOVAL! After May 1st the

War Hospital Entertainment Association  
and

McClellan-Martin Entertainment Bureau

Will Be Located at 145 West 45th Street, Room 1207, New York

Same Phones—Bryant 4428-4429

## HARRY BENDER & BLUM AL

"MASTER ATHLETES"

Direction—HORWITZ & KRAUS



# B.F. KAHN'S

## UNION SQUARE THEATRE

### THE LEADING STOCK BURLESQUE THEATRE OF AMERICA

Only the best talent need to apply. No Salary too big for us.

Mrs. Geo. Primrose  
PRESENTS

## Geo. Primrose Minstrels

TIPIFYING GENUINE MINSTRELSY

AL HAIG and LaVERE EARL  
"TWO FRIENDS THAT CAN'T GET ALONG"  
BOOKED SOLID

# MOORE & FIELDS

Singing, Talking, Comedy and Dancing  
Direction HORWITZ & KRAUS

# CLARENCE WILBUR

in "TATTERED ARISTOCRACY"  
Management ABE I. FEINBERG

# STAN & MAE LAUREL

"NO MOTHER TO GUIDE THEM" DIRECTION—MESSRS. HORWITZ & KRAUS

# -LEE & DU VAL

CAUGHT BY SURPRISE

Dir. HORWITZ AND KRAUS  
Originators of the Flip Flap Somersault; Toe to Toe Catch

# SIDNEY BYRON AND PRICE BETTY

in "A MODEL UNION"

Staged by HASSARD SHORT Direction—CHAS. S. WILSHIN

# DONAHUE and FLETCHER

ALF. T. WILTON

# OLIVE MAY and HILL CARL

Direction—BILLY GRADY-ED. KELLER Office

# KENNEDY & KRAMER

IN DANCING ITEMS, FEATURING MAUDE KRAMER  
EVER SEE HER DANCE DIR. CHAS. J. FITZPATRICK

### LOEW ACQUIRES PICKER HOUSES

The Loew enterprises closed a deal last week with David Picker whereby Loew secures control of the four theatres owned by Picker, they being The Rio, on Washington Heights, and the Spooner, Elsemer, and the Victory, in the Bronx.

The Spooner Theatre is opposite Loew's Boulevard on Southern Boulevard, near Aldus street. The Victory, formerly Miner's Bronx, is at 156th street and Third avenue. The Elsemere is at Southern Boulevard and Elsemere place, Bronx.

Last year Loew purchased the Burland, formerly owned by Picker.

### DEPOSIT MEASURE PASSED

ALBANY, Apr. 24.—Both the Assembly and the Senate have passed the measure providing for relief of New York State Motion Picture Exhibitors in regard to deposit and advance money paid for rental of films.

The Cotillo bill, as the measure is known, provides for a trust fund which cannot be used by the distributor or producer and will be held by a trustee until the final terms of the contract are filled. The bill amends the Business Law regarding the terms of the contract, but does not affect other business than the rental of films.

### BENNISON UNDER CONTRACT

LOS ANGELES, Cal., Apr. 22.—Louis Bennison, film and stage star, has been placed under a five-year contract by Marc Klaw, who recently presented him in "Dere Mable." It did not enjoy a long run, however. Bennison is to be first starred on the stage, and then the play he appeared in is to be filmed by Klaw Pictures, Inc. Bennison was taken from the studios out here several years ago and put into a play called "Johnny Get Your Gun," which John Cort opened on Broadway at the Criterion Theatre.

### HODKINSON STARTS CRUSADE

W. W. Hodkinson, head of the producing firm that bears his name, has started a crusade to lower the prices of admission charged by motion picture houses. He claims the present scale maintained by some picture houses is excessive.

Hodkinson says that eventually the increased price craze will cause the establishment of the \$2 movie, which, he believes, will be detrimental to the best interests of motion pictures. His efforts are directed toward the lowering of all prices above fifty cents.

### ABE STERN SUCCEEDS POWERS

Abe Stern, secretary and treasurer of the L-Ko Pictures Company, and brother-in-law of Carl Laemmle, has been made treasurer of the Universal Film Company, a position formerly held by P. A. Powers, who recently sold his holdings and resigned. Stern is also to hold the same position with the L-Ko, of which his brother, Julius, is the active head.

### WILMINGTON HOUSE READY

WILMINGTON, Del., Apr. 24.—A new Strand Theatre, recently completed here on 24th and Market streets, will open on May 7th. Jules H. Rothschild will manage the house, which will show motion pictures only. It seats 1,200 people.

### SAILING MAY 12

LOS ANGELES, Apr. 25.—May 12 has been set as the tentative date on which Mary Pickford and Douglas Fairbanks will sail for Europe. Miss Pickford is now working in "Hop O' My Thumb" and Fairbanks in "The Mollycoddle."

### VAN LOAN SIGNS CONTRACT

H. H. Van Loan has signed a contract with the Hampton Pictures Corporation whereby he will receive not only a flat payment for stories, accepted and produced, but also five per cent of the profits over \$100,000.

### OPENING NEW TORRINGTON HOUSE

TORRINGTON, Conn., Apr. 24.—R. Cabot, local theatrical man, will open a new \$200,000 picture theatre here on May 1st.

### ELECTION TO DECIDE ISSUE

BALTIMORE, Apr. 25.—Governor Albert C. Ritchie, of Maryland, has given his approval to the Iverson bill, which permits the voters of Baltimore to pass on the question of opening motion picture theatres on Sunday after 2 P. M. The vote will be taken at the next regular election in November. In signing the bill, Governor Ritchie gave out the following statement:

"In signing the so-called Motion Picture Bill for the city of Baltimore, I have in no sense been unmindful of the protests made to me about it. These protests, however, almost all seem to be based upon an erroneous conception of what the bill really does. Nearly all of the protests ask me to veto the bill on the ground that Sunday motion pictures in Baltimore would tend to commercialize the Sabbath there and to detract from it as a day of worship and rest and healthful, wholesome relaxation.

"Whether or not Sunday motion pictures would have that effect is not, however, the question before me, because the bill does not permit Sunday motion pictures. The bill simply submits to the vote of the people of Baltimore City the question whether Sunday motion pictures shall be permitted in Baltimore City.

"The question before me is not whether I approve Sunday motion pictures in Baltimore, but whether, regardless of whatever my own opinion might be, I will disapprove a bill which lets the people of Baltimore decide the question for themselves.

"I feel that I have no right to deny the people of Baltimore that privilege, and I am, therefore, approving the bill."

### "DETERMINATION" CAST COMPLETE

The cast of the first United States Photoplay production which Captain Frederick W. Stoll is producing has been completed and Harry McRea Webster, assisted by Herbert Messmore and Henry McCutcheon, are preparing the script.

Richard Travers and Audrey McRea head the cast which also includes Leslie Stowe, William Corbett, Claire Whitney, William H. Turner, A. Lovell, Mrs. A. Lovell, Iva Dawson, Kid Broad, Henrietta Bertner, Lieut. B. W. Maynard, Tod Sloan, Joe Herbert, Corene Uzzell, Dora Mills Adams, Irene Tams, Leslie Hunt, John Woodward, Maurice Costello, Eddie Roseman, Eddie Sturgis, Herbert Haywood, Bernard Randall, Al F. Thomas and Bert Tuey.

### FILMS SUED FOR EVICTION; WINS

SYRACUSE, Apr. 23.—A verdict in favor of Dennis M. O'Brien, owner of the Arcadia movie theatre, was returned by the fourth jury to sit on the case, after a deliberation of five hours today.

The suit was brought for the eviction of Arthur B. Merriman and his wife Yvonne.

During the trial O'Brien was served with papers in a \$50,000 suit brought against him by Morris Fitzer who claims to have a ten year lease on the property.

### GET ARSENE LUPIN STORIES

Robertson Cole has acquired the rights to all the Arsene Lupin stories, written by Maurice LeBlanc. Some of these have been produced by Vitagraph and Paramount, but the complete series has never been screened. Robertson Cole will screen them all and release them in a series of specials. Wedgewood Nowell will play the role of Arsene Lupin.

### SPRINGFIELD HOUSE OPENS

SPRINGFIELD, Mass., Apr. 26.—The new Capitol Theatre, this city, seating 3,000 people, under the management of Mike Cavanaugh, opens today with a policy of pictures and operatic scenes, similar to that employed at the Capitol, New York. The American Singers' Quartette is the featured attraction for the opening week.

### "FOOTLIGHTS" TO BE SCREENED

Paramount is to put on a production of Rita Weiman, a story "Footlights," which recently appeared in the Saturday Evening Post. She is assisting William DeMille to write the continuity of the picture, which will be a special.



## ROUTES OF SHOWS

### COLUMBIA WHEEL

Al Reeves' Show—Star and Garter, Chicago, 26-May 1; Berchell, Des Moines, 2-3.  
Abe Reynolds—Palace, Baltimore, 26-May 1; Gayety, Washington, 3-8.  
Best Show in Town—Gayety, Rochester, 26-May 1; Bastable, Syracuse, 3-5; Lumberg, Utica, 6-8.  
Ben Welch's Show—Gayety, Kansas City, 26-May 1; Gayety, St. Louis, 3-8.  
Behman Show—Empire, Newark, 26-May 1; Casino, Philadelphia, 3-8.  
Beauty Trust—Olympic, Cincinnati, 26-May 1; Columbia, Chicago, 3-8.  
Billy Watson's Parisian Whirl—Gayety, Detroit, 26-May 1; Gayety, Toronto, Ont., 3-8.  
Bon-Tons—Empire, Toledo, O., 26-May 1; Lyric, Dayton, O., 3-8.  
Bowery—Jacques, Waterbury, Conn., 26-May 1; Hurlig & Semons, New York, 3-8.  
Bostonians, Gayety, Toronto, Ont., 26-May 1; Gayety, Buffalo, 3-8.  
Burlesque Revue—Gayety, Boston, 26-May 1; Columbia, New York, 3-8.  
Burlesque Wonder Show—Miner's Bronx, New York, 26-May 1; Casino, Brooklyn, 3-8.  
Dave Marion's Show—Orpheum, Paterson, 26-May 1; Majestic, Jersey City, 3-8.  
Follies of the Day—Columbia, New York, 26-May 1; Empire, Brooklyn, 3-8.  
Girls A-La-Carte—Casino, Philadelphia, 26-May 1; Miner's Bowery, New York, 3-8.  
Girls of the U. S. A.—Gayety, Washington, 26-May 1; Gayety, Pittsburgh, 3-8.  
Girls De Looks—Empire, Brooklyn, 26-May 1; Peoples, Philadelphia, 3-8.  
Golden Crook—Columbia, Chicago, 26-May 1; Gayety, Detroit, 3-8.  
Harry Hastings' Show—Majestic, Jersey City, 26-May 1; Perth Amboy, 3; Plainfield, 4; Stamford, Ct., 5; Park, Bridgeport, 6-8.  
Hello, America—Gayety, Omaha, Neb., 26-May 1; Gayety, Kansas City, 3-8.  
Hip Hip Hooray—Gayety, Buffalo, 26-May 1; Gayety, Rochester, 3-8.  
Lew Kelly Show—Empire, Albany, N. Y., 26-May 1; Casino, Boston, 3-8.  
Liberty Girls—Hurlig & Semons, New York, 26-May 1; Orpheum, Paterson, 3-8.  
Maid of America—Cohen's, Newburg, 26-28; Cohen's, Poughkeepsie, 29-May 1; Gayety, Boston, 3-8.  
Million Dollar Dolls—Star, Cleveland, 26-May 1; Empire, Toledo, 3-8.  
Mollie Williams Show—Stamford, 28; Park, Bridgeport, 29-May 1; Cohen's, Newburg, N. Y., 3-5; Cohen's, Poughkeepsie, 6-8.  
Oh, Girls—Bastable, Syracuse, 26-28; Lumberg, Utica, 29-May 1; Gayety, Montreal, Can., 3-8.  
Peek-a-Boo—Berchell, Des Moines, Iowa, 25-27; Gayety, Omaha, Neb., May 3-8.  
Roseland Girls—Gayety, Pittsburgh, 26-May 1; Park, Youngstown, O., 3-5; Grand, Akron, 6-8.  
Rose Sydel's Belles—Victoria, Chicago, 26-May 1; Star & Garter, Chicago, 3-8.  
Sam Howe's Show—Casino, Brooklyn, 26-May 1; Empire, Newark, 3-8.  
Sight-Seers—Casino, Boston, 26-May 1; Grand, Hartford, Ct., 3-8.  
Social Maids—People's, Philadelphia, 26-May 1; Palace, Baltimore, 3-8.  
Sporting Widows—Grand, Hartford, Conn., 26-May 1; Jacques, Waterbury, Ct., 3-8.  
Star and Garter Show—Lyric, Dayton, 26-May 1; Olympic, Cincinnati, 3-8.  
Step Lively Girls—Gayety, Montreal, Can., 26-May 1; Empire, Albany, 3-8.  
Twentieth Century Maids—Gayety, St. Louis, 26-May 1; Victoria, Chicago, 3-8.  
Victory Belles—Park, Youngstown, O., 26-28; Grand, Akron, 29-May 1; Star, Cleveland, 3-8.

### AMERICAN WHEEL

All Jazz Review—Empire, Cleveland, 26-May 1; Cadillac, Detroit, 3-8.  
Aviator Girls—Penn Circuit, 26-May 1; Gayety, Baltimore, 3-8.  
Broadway Belles—Gayety, Louisville, 26-May 1; Empress, Cincinnati, 3-8.  
Beauty Review—Englewood, Chicago, 26-May 1; Haymarket, Chicago, 3-8.  
Bathing Beauties—Century, Kansas City, 26-May 1; St. Joseph, Mo., 2-3.  
Cabaret Girls—Park, Indianapolis, 26-May 1; Gayety, Louisville, 3-8.  
Cracker Jacks—Star, Brooklyn, 26-May 1; Plaza, Springfield, Mass., 3-8.  
Dixon's Big Review—Gayety, Brooklyn, 26-May 1; Gayety, Newark, N. J., 3-8.  
Edmund Hayes' Show—Howard, Boston, 26-May 1; Empire, Providence, R. I., 3-8.  
Follies of Pleasure—Bijou, Philadelphia, 26-May 1; Empire, Hoboken, 3-8.  
French Follies—Empress, Cincinnati, 26-May 1; Lyceum, Columbus, 3-8.  
Girls From the Follies—Mt. Morris, New York, 26-May 1; Majestic, Wilkes-Barre, 3-8.  
Girls From Joyland—Empire, Hoboken, 26-May 1; Star, Brooklyn, 3-8.  
Girls-Girls—Olympic, 26-May 1; Gayety, Brooklyn, 3-8.  
Grown-Up Babies—Gayety, Sioux City, Iowa, 26-May 1; Century, Kansas City, 3-8.  
Jazz Babies—Gayety, Newark, N. J., 26-May 1; Broadway, Camden, 3-6; Grand, Trenton, 7-8.

Kewpie Dolls—Gayety, Baltimore, 26-May 1; Folly, Washington, 3-8.  
Lid Lifters—Cadillac, Detroit, 26-May 1; Englewood, Chicago, 3-8.  
Midnight Maidens—Majestic, Scranton, 26-May 1; Armory, Binghamton, N. Y., 3-5; Auburn, 6; International, Niagara Falls, 7-8.  
Mischief Makers—Standard, St. Louis, 26-May 1; Park, Indianapolis, 3-8.  
Monte Carlo Girls—St. Joseph, Mo., 25-26; Standard, St. Louis, 3-8.  
Night Owls—New Academy, Buffalo, 26-May 1; Empire, Cleveland, 3-8.  
Oh, Frenchy—Gayety, St. Paul, 26-May 1; Gayety, Minneapolis, 3-8.  
Pacemakers—Victoria, Pittsburgh, 26-May 1; Penn Circuit, 3-8.  
Parisian Flirts—Plaza, Springfield, Mass., 26-May 1; Grand, Worcester, 3-8.  
Pat White's Show—Gayety, Minneapolis, 26-May 1; Gayety, Sioux City, Iowa, 3-8.  
Razzle Dazzle Girls—Broadway, Camden, 26-29; Grand, Trenton, 30-May 1; Bijou, Philadelphia, 3-8.  
Record Breakers—Lyceum, Columbus, O., 26-May 1; Victoria, Pittsburgh, 3-8.  
Round the Town—Trocadero, Philadelphia, 26-May 1; Mt. Morris, New York, 3-8.  
Sliding Billy Watson Show—Auburn, 29; Niagara Falls, 20-May 1; Star, Toronto, Ont., 3-8.  
Social Follies—Empire, Providence, 26-May 1; Olympic, New York, 3-8.  
Some Show—Majestic, Wilkes-Barre, 26-May 1; Majestic, Scranton, Pa., 3-8.  
Sport Girls—Grand, Worcester, Mass., 26-May 1; Howard, Boston, 3-8.  
Stone & Pillard Show—Gayety, Milwaukee, 26-May 1; Gayety, St. Paul, 3-8.  
Sweet Sweetie Girls—Folly, Washington, 26-May 1; Trocadero, Philadelphia, 3-8.  
Tempters—Haymarket, Chicago, 26-May 1; Gayety, Milwaukee, 3-8.  
World Beaters—Star, Toronto, Ont., 26-May 1; New Academy, Buffalo, 3-8.

### PENN CIRCUIT

Wheeling, W. Va.—Monday.  
McKeesport, Pa.—Tuesday.  
Johnstown, Pa.—Wednesday.  
Altoona—Thursday.  
Williamsport—Friday.  
York—Saturday.

### LEVY SIGNS EXHIBITORS

Harry Levy, general manager of the Industrial department of Universal, returned from a Western trip last week and reported that, following a conference held in Cleveland, at the Hotel Wilton, he had signed the exhibitors' league to distribute Universal-Industrials through the direct payment plan. He reports that several of the leagues which are members of the M. P. Theatre Owners of America organization, are dissatisfied and have resigned. The leagues which have signed with Levy are: Miami Valley Exhibitors' Assn., Ohio, Kentucky, West Virginia, Indiana; John Seifert, president.

Cleveland Exhibitors' Assn., H. H. Lustig, president; Sam Bullock, secretary, W. J. Slim, treasurer.

American Exhibitors' Assn., of Pennsylvania and West Virginia, Fred Herring-ton.

Kansas City Exhibitors' Association, Michigan Exhibitors' Association, St. Louis Exhibitors' Association, Northwest Exhibitors' Circuit.

### GETS "RETURN OF TARZAN"

"The Return of Tarzan" has been purchased by the Goldwyn Pictures Corporation from Numa Pictures, and will be presented by them as a special feature for the coming season. Harry Reichenbach has been engaged to exploit the production, as he did the work for the original "Tarzan of the Apes" series.

It is reported that S. L. Rothapfel has been signed for the exhibitor and showman angles.

### BUYS "COUNTY FAIR" RIGHTS

The world's rights for "The County Fair" produced by Maurice Tourneur, have been purchased by Guy Crosswell Smith, Ltd., exporters. The film will be released in the fall, but in what manner it is not known, as yet.

### PAULINE FREDERICK SIGNS

Pauline Frederick has signed a new contract, whereby she is to be starred by Robertson Cole, after securing her release from Goldwyn, as it was reported in last week's CLIPPER, she would do.

## WHAT THE CRITICS SAY

about

# When Your Ship Comes In

Sung at Keith's Palace Theatre, New York, last week.

Sam McKee in Morning Telegraph, Tues., Apr. 20th

"When Your Ship Comes In," a delightful number for the tutored and untutored lovers of music.

The Billboard, April 21st issue:

"When Your Ship Comes In" is a popular song of the better grade.

The Clipper, April 21st issue:

"When Your Ship Comes In" is a charming song and scored a hit.

Variety, April 23rd issue:

"When Your Ship Comes in," a pretty number sung in pretty fashion.

If you can put over a good high class ballad—wire, write or call for professional copies and orchestrations. Published in all keys; also a wonderful double arrangement.

Hinds, Hayden & Eldredge, Inc.

11-15 Union Square

New York City

## JANE and GLORIA

"JUST TWO GIRLS"

IN VAUDEVILLE

BOB Ward Bros. AL

"BERTIE AND ARCHIE"

WEBER, TAYLOR & JOSLYN

THREE ACES OF SONG

DANCING HUMPHREYS

DIRECTOR H. BURTON

U. B. O

THE BROWER TRIO

(BOBBY BROWER) (MARIE LA HOMA) (JIM BROWER)

"A STUDY IN SYNCOPATION"

DIRECTION—NORMAN JEFFERIES

PLAYING UNITED TIME

RUTH ROSEMOND

INGENUE

SIGNED WITH JAMES E. COOPER SEASON 1920-21



# CLAUDIUS AND SCARLET

And their sensational success this entire season at the New York Hippodrome and their temporary absence from the Vaudeville field has been the signal for two different acts to present an infringement on their well-known offering of **OLD TIME SONGS** and lyrics displayed on the screen.

A complaint with proofs of **MORAL** ownership, entered at the **NATIONAL VAUDEVILLE ARTISTS ASSOCIATION** resulted in the prompt elimination of the trouble.

To Mr. Edward F. Albee, we desire to express our thanks and appreciation of the **FACT** that thru his efforts to bring about better conditions in Vaudeville it is now possible for Artists to get protection against **COPY ACTS**. Something that has never before been known to the long suffering vaudeville artist.

To Mr. J. J. Murdock our sincere gratitude for his unfailing kindness and unswerving determination to deal justly with a difficult situation.

To Martin Beck for the expressed intention of taking the same attitude as Mr. Murdock.

To Mr. Henry Chesterfield also our thanks for his courtesy, attention and **RESULTS** obtained with his most efficient machinery.

Mr. Lubin of the Loew office and Mr. Edgar Allen of the Fox office, have expressed themselves as in thorough accord with the attitude taken by all of the above mentioned and the unanimity of opinion and evident determination to deal with absolute fairness in matters of this kind, should be very re-assuring to the Vaudeville Artist.

To All others who differ with us in opinion, we say, **RESULTS COUNT**.

**DANE CLAUDIUS and LILLIAN SCARLET**  
NEW YORK HIPPODROME

## Billy Thomas & Frederick Girls

**NOVELTY SINGING AND DANCING**

WITH BEAUTIFUL WARDROBE

Direction—JOE MICHAELS

MR. GEO. CHOOS Presents

## Eddie Vogt

In "THE LOVE SHOP"

## DRISCOLL & WESTCOTT

**IN SONGS AND COMEDY**

DIRECTION—JACK POTSDAM

## CHICK and TINY HARVEY

WITH

## LIDA GARDNER—68 Yrs. Old

**PLENTY OF PEP AND GINGER**

RESULT BOOKED SOLID

Direction—SAM BAERWITZ

## UNQARO ROMANY ?

IN A COMEDY MUSICAL SURPRISE

IN VAUDEVILLE

H. MORRELL  
JUVENILE  
STRAIGHT

**OSBORN**

\$1,000,000 DOLLS

MARGARET  
ACROBATIC  
SOUBRETTE

## WENDELL PHILLIPS DODGE CLAIMS CREDIT FOR "LASSIE"

**Issues Statement Explaining How It Came to Be Produced by Paul Salvin and Associates—Says Was to Have Been Given Recognition**

The following statement regarding the vicissitudes of the newly organized producing firm of Dodge and Pogany, was issued early this week by Wendell Phillips Dodge and sets forth the situation in relation to "Musk," "Lassie," and other productions of the firm which has now split up. The statement is:

"Lassie," as presented in the Nora Bayes Theatre on Tuesday night, April 6th, 1920, was the initial production of Wendell Phillips Dodge, who personally was responsible for the entire production in every particular, although through an unfortunate series of events credit is not given which means far more to a new producer of a "new school," it might said—than such financial interest as he still may have in the play. Accordingly, in all modesty, yet with a sense of justice and fairness particularly in view of the recent "odorous" failure of "Musk," the first offering to be seen in New York under the firm name of Dodge and Pogany the following facts, which cannot be disputed, are set forth. This is done primarily because Wendell Phillips Dodge is continuing in the field as an independent theatrical producing manager and from now on absolutely alone, without a partner nor partners.

Mrs. Catherine Chisholm Cushing sent the manuscript of "Lassie" to me early last September (1919), after she had read in the newspapers of my quitting "Uncle David" Belasco to embark upon the treacherous seas of theatrical production with Willy Pogany as my first mate. By this time I had found "Esther," which we had announced as our first production to be too large for a first production. Accordingly, as no other play in our hands at the time was in shape for production, I accepted "Lassie" and signed contracts for all producing rights for the book and lyrics with Mrs. Cushing, and for the musical score with Dr. Hugo Felix. Then I started to work on the script of "Lassie" to make it ready for rehearsals—planning and working out the details of its production.

Believing only in the best always, and the right and best man for the right job, I set out to engage Mr. Edward Royce as my stage director to stage both the book, or play part of the piece, and the musical or dance numbers of "Lassie." I looked upon Mr. Royce as the one and only man in this country for the job, and went after him. He was staging the numbers of "Apple Blossoms" for Mr. Charles Dillingham at the time, and was leaving New York to go to Baltimore with this piece, so I sent along a script of "Lassie" for Mr. Royce to read during the week he would be down there. Upon his return to New York Mr. Royce came into my office and threw the script of "Lassie" down on my table-desk and said: "No, I can't see it! There is too much book, too little comedy, no chance for numbers or anything novel, and I wouldn't care to do it. And, if you will take my advice, Dodge, you won't do it, either, because if you do you will lose every penny you put into it."

I told Mr. Royce that I did not agree with him at all, and that I intended to produce the piece. Also, that I expected that I would have to work a lot on the "script with the author and would have to prompt a good deal in the way of suitable numbers" adding: "That is what is expected of a producer." After a two-hour talk I half-way convinced Mr. Royce that there might be something to "Lassie" after all. Then we made an appointment to go up to Dr. Felix's house the following night to hear as much of the score as already had been composed. This done,

Mr. Royce warmed up and the next day at luncheon in the Hotel Astor he agreed to become my stage director for "Lassie" and named his terms, which I accepted on the spot. But, he told me that he could not come to me until after five weeks time, until after he had staged "Irene," previously contracted for, and possibly also "The Night Boat" for Mr. Dillingham, with whom he was under contract for all of this season (1919-1920).

Here was snag No. One for me, for when I went down town to my financial backers for "Lassie" (a group of four men connected with one of the biggest private banking houses in Wall Street) and told them it would be necessary to postpone the production of "Lassie" for five weeks, they became a little chilly toward the thing. Still, they agreed to hold to their bargain.

When the five weeks were about up and I received a telegram from Mr. Royce to the effect that he had suffered a breakdown and was obliged to give up all work for the remainder of the season (he having sent a similar telegram to Mr. Dillingham), two of my financial backers walked out on me altogether; and of the other two, one had been severely "hit" in the market on the "Black Thursday" that had intervened, and he could not put in as much money as was necessary, leaving me with the problem of additional financing. To make matters worse, Dr. Felix fell very ill at this time, with only about one-half of the musical score composed. Whew! The way of a theatrical producer is not all a'glitter!

By this time I had assembled and engaged most of the company for "Lassie," including Miss Tessa Kosta, Miss Dorothy Dickson, Miss Louis Emery, Miss Molly Pearson and Mr. Carl Hyson. Mr. James Harrod (Colin O'More), Mr. Roland Bottomley, and nearly all the members of the ensemble. Each and every one of the principals and chorus of "Lassie" as you saw in the piece the opening night in New York, with but two exceptions, were personally selected and engaged by me, Mr. Royce not having had a hand in the casting of "Lassie." The two members of the cast of "Lassie" as seen in the Nora Bayes Theatre not engaged by me, whom Mr. Royce afterward engaged, are Miss Miriam Collins and the man playing the butler in the second act. So, in addition to getting the book of "Lassie" ready for rehearsals—working night after night on the script with Mrs. Cushing—I cast the piece entirely myself.

Besides this, I also worked day in and day out, as well as nights, with Dr. Felix on the score—my part being to select melodies and suggest ideas for musical numbers in their creation by Dr. Felix at the piano, ever keeping in mind the story and the spirit of the piece. And I found both Mrs. Cushing and Dr. Felix to be admirable working companions and each one close to being a genius.

Mr. Royce having fallen ill, I began to look about for a suitable team of stage directors—one for the book or dramatic end, and one for the musical and dance numbers. I finally decided upon Mr. Percival Knight, appearing in "Apple Blossoms," and who had staged "The Better 'Ole," for the Coburns last year, to do the book. Then I was at my wit's end to find the right man to do the musical numbers. "Lassie" being a delicate piece, I was afraid to entrust it to the average first-class stage director. There appeared to be but one other man besides Mr. Royce—Mr. Julian Mitchell, the "old reliable."

## TAYLOR TRUNKS

210 W. 4th ST., NEW YORK

28 E. RANDOLPH ST., CHICAGO



But he was tied up with the Messrs. Comstock and Gest and could not be had. Just then, however, Mr. Leon Errol returned from London—and, while he had been known chiefly as a "jazz artist," having staged the Ziegfeld Follies and "Hitchy-Koo," etc., I recognized in him certain qualities that I felt could be made to work out some really fine and delicate work for "Lassie." So Leon Errol was engaged forthwith and rehearsals of "Lassie" began. I had engaged Mr. Erno Rapee, who had just left his position as leader of the orchestra at the Rivoli Theatre, as my musical director for "Lassie."

I gave Mr. Knight and Mr. Errol each a detailed plan of the production as I had conceived it and worked it out, together with a definite scheme for carrying it out in rehearsal, which I already had carefully worked out for the staging of "Lassie," and rehearsals started. Mr. Pogany was making his costume designs and the designs for the scenery. Naturally, he being my partner, and this part of the production being his end, beyond looking at and approving his original sketches for the costumes and scenery, I left this part of the work entirely for him to attend to, and proceeded with my end, which was the general supervision of the entire production, the staging, booking, routine, management, etc., etc.

During the third week of rehearsals there was more trouble—one of the two remaining backers got "cold feet" and walked out, leaving us with only a third of the money needed to make the production. (It must be taken into consideration that we were not at liberty to touch any of the "Esther" money for "Lassie" or any other production, "Esther" being financed separately at the outset of my going into the producing business.) So I had to scurry around for another \$25,000.00 or \$30,000.00—not an easy matter for a Park Rowite to pick up in Wall Street, Broadway or any other place, especially when he is not looked upon by himself or anyone else as a money getter!

This lead me eventually, to Mr. Paul Salvin, the owner and proprietor of Palais Royal and other Broadway restaurants and cabaret places, who you may remember "saved the day" for Mr. John Murray Anderson with his initial production, "The Greenwich Village Follies" last summer. Naturally, I tried to sell him not more than a forty-nine per cent interest in "Lassie"—but, as you know, "money talks," and I was forced to part with sixty per cent for whatever cash amount would be required, amounting to \$35,000.00 or over, and I closed the deal with Mr. Salvin, who brought in his two partners, Mr. James N. Thompson and Mr. Gaillard T. Boag. The latter was appointed to handle the money and to exercise general business control of "Lassie," with Mr. Pogany and myself in artistic control. And, it was expressly understood and agreed that at all times "Lassie" would be offered on the programs and in all newspaper and billboard advertising, "Dodge and Pogany Present." In fact, the author, Mrs. Cushing and the composer, Dr. Felix, each refused to consent to the assignment of their respective contracts with me to the new corporation, Lassie, Inc., giving this newly-formed company the rights to produce the piece, unless "Lassie" were presented under the name of "Dodge and Pogany."

Everything appeared to be all right and away we went to Wilmington, Del., to give the first performance of "Lassie" in The Playhouse on Saturday night, January 24th, 1920. The scenery and costumes not being ready until time for leaving on the train, due to Mr. Pogany's costly if "artistic" procrastination in seeing to them, we were unable to have a dress rehearsal in New York before leaving for Wilmington, and I had not even seen the scenery! Mr. Salvin had asked me if the scenery and costumes were all right, and I had assured him in this respect, believing implicitly in the work of my partner, Mr. Pogany, who had built up such a reputation for himself at the Metropolitan Opera House—where, however, he had the benefit of a superb and wonderfully complete and efficient artistic and technical staff. So when it was found that the two sets of scenery which had cost us \$7,400.00 were absolutely useless for a proper and artistic

production of "Lassie," or even for practical use in connection with the action of the play or for its dance numbers, it meant that two entire new sets of scenery had to be ordered built and painted, causing an additional outlay of thousands of dollars—and what was even far worse, I had given Mr. Salvin my word that the scenery as designed and looked after by Mr. Pogany was all right.

Accordingly, active control of the production and management of "Lassie" was taken out of our hands altogether, with other and further humiliations and decidedly unfair treatment, so far as my own case is concerned, to follow.

By the time the scenery reached the theatre in Wilmington it was nearly 5 o'clock in the evening, due to severe snow storms delaying transportation. We were to give a performance there that night (the initial performance on any stage of "Lassie"), and the house, was sold out completely. In the first act setting the house or cottage was so huge that it took up more than half of the stage, and what were intended to be little grassy mounds were jagged seashore rocks, over which it was next to impossible for the chorus to dance. Birch trees that should have been saplings appeared as great oaks. To make matters worse, the scene builders and painters appeared not to have any very definite idea as to how to set up the scenes without serious delay, and I had to jump in and make the best of a very bad and almost hopeless job.

All the while the orchestra was rehearsing Dr. Felix's very musicianly and difficult score, and the players were trying on their costumes. Everyone was absolutely against our giving the performance that night but myself. Realizing only too

well that if we did not play that night that the following night (Sunday) in Washington we might flop altogether, I insisted upon it, and with Leon Errol I hastily put the company through a few of the more important scenes and numbers with the orchestra and to accustom them to the scenery, keeping up the rehearsal until the audience began to enter the theatre. Holding the curtain for thirty-five minutes we gave the first performance of "Lassie"—and "went over!" The next night (Sunday, January 25th, 1920 in the Shubert Garrick Theatre in Washington, D. C., despite the atrocious scenery and a totally inadequate stage for so big a production, we again put "Lassie" over big, receiving the most glowing praise from press and public alike.

After the week in Washington I returned to New York, Mr. Pogany having preceded me, while the company went on to play in Atlantic City, to personally attend to and supervise the construction and painting of the two new sets of scenery for "Lassie," the same as you saw at the New York opening. Mr. Pogany made his sketches and I attended to the rest with the result that the new scenery was delivered correct in every detail and at a saving of exactly \$2,200.00 over the cost of the first scenery.

Is it any wonder, then, that I should forthwith "break" absolutely with Mr. Pogany immediately after the production of "Musk," which we were committed to do together?

Now as to Mr. Edward Royce, who is credited by Lassie, Inc., with the production and staging of "Lassie," which is the worst sting of all to me. As I have said, I originally engaged Mr. Royce to stage "Lassie" under my supervision. He agreed to the terms I named, and I accepted his figure, and agreed to postpone rehearsals for five weeks, until he should be in a position to come to me. And this delay cost me a few thousand dollars in actors' salaries, for keeping them under the new Actors' Equity contract beyond a certain time. Then Mr. Royce fell ill, suffering a severe breakdown. So I engaged Mr. Percival Knight and Mr. Leon Errol. By this time I had completed the casting of "Lassie," having engaged Mr. David Glassford, Mr. Ralph Nairn, Mr. Percival Vivian, Miss Ada Sinclair, Miss Alma Mara, and all of the other members of the cast as seen in "Lassie" at the New York opening with the two exceptions of Miss Miriam Collins and the man playing the butler. In this later completing of the casting of "Lassie" I had the benefit of the excellent judgment of Mr. Percival Knight, my stage director. In place of Miss Collins, who was put in the piece by Mr. Royce after I was relieved of active control of "Lassie," I originally had engaged Miss Gladys Lanphere, who played the part of Lily during the first three weeks out of town—in Wilmington, Washington, Atlantic City, Springfield and Hartford. Miss Lanphere did not give me entire satisfaction in the part, but she had a voice and could sing! At this time "The Piper o' Dundee" number was the biggest hit in "Lassie," being the production number of the first act, instead of an opening chorus number as it is now.

With Dr. Felix's unusually fine music I set about casting "Lassie" primarily for voices, even to each and every number of the chorus—and, I think you will agree that I have succeeded in this respect. I did not aim to get "hoofers"—dancers. Also, I cast "Lassie" with actors, so seldom done in musical comedy! And Mr. Edward Royce had absolutely nothing whatever to do with it!! The production of "Lassie" was all made when Mr. Royce came to it, and all it needed, the same as with any new play, was a little polishing up to make it run smoothly.

Mr. Knight rehearsed the company for exactly five weeks, and in this time he brought out unexpected histrionic ability in Miss Tessa Kosta, who had been engaged primarily for her gorgeous voice. In fact, in casting "Lassie," I took the precaution to engage Miss Molly Pearson as a sort of prop for Miss Kosta, and Mrs. Cushing adroitly took away most of Kitty's important lines and gave them to Meg, so that Miss Pearson would hold up

(Continued on page 34)

**FREE** Latest Issue of  
**HOW TO MAKE-UP**  
**STEIN'S**  
FOR THE STAGE FOR THE BOUDOIR  
**MAKE-UP**  
Write or Call  
**M. Stein Cosmetic Co.**  
120 West 31st Street, New York

## IT'S THE THOUGHT

"I don't seem able to concentrate."  
Is the comment of most folks today.  
When I try to be still and think of one thing.  
A dozen other thoughts drift in the way.  
Now the thinking out stage and remedy for this  
If you wish to change discord to cheer  
Is to wake in the morn, with a smile on your face  
And act like the person you'd like to appear.

*Willie Mack*

"Juvenile" Razzle Dazzle Co.

## ACTS

PLAYS, SKETCHES WRITTEN. TERMS for a stamp.  
**E. L. GAMBLE, Playwright,**  
EAST LIVERPOOL, OHIO.

I have some Real Comedy, Lyrics and NEW Parodies on "Dardanella" and "Nobody Knows." My prices are consistent with the quality of my work.  
**HARRY C. PYLE, JR.**  
1864 St. Nicholas Ave., New York City  
Near Audubon Theatre

## JAMES MADISON Says—

In the vaudeville writing game, there is plenty of work for all, I never worry about the orders that don't come my way, but try to take mighty good care of those that do. I hang up my hat at 1493 Broadway, New York.  
I also publish **MADISON'S BUDGET.**

A writer once said:  
"A pretty girl is like a melody." Pretty

# SALLY

(SHAME ON YOU)

IS a melody and a real one. Composed by

**NEIL MORET**

Composer of PEGGY, MICKEY, YEARNING, etc.

WHEELER WADSWORTH'S

# BOW WOW

Words by Don Rockwell. A howling success.

Recorded by seventeen different phonographs and rolls. A dawgawn good comedy song!

OLIVER WALLACE'S

# INDIANA MOON

a "natural" waltz hit sweeping the West like a prairie fire. Sure fire.

# DANIELS

AND

# WILSON

INC. of SAN FRANCISCO

N. Y. Office: 145 W. 45th St.

**MILT HAGEN**  
MANAGER



BOB

JIMMY

**LYONS and CLAYTON****Hilarious Italian Musical Entertainers****ALEX AND MADELINE THE BRISSENS NOVELTY ENTERTAINERS****PAUL PETCHING**

THE MUSICAL FLOWER GARDEN

16 Packard Ave., Lymanville, R. I. Open for next season.

Whimsical—Novel—Appealing. An act that contains the three great elements that have made Vaudeville the Favorite Amusement of the American People: BEAUTY, COMEDY and MUSIC.

**BILLIE ROSE and DELL BLOSSOM**

THE WORK OF A LIFETIME BOILED DOWN TO ELEVEN MINUTES

HUGH

GRACE

**McCORMICK & WALLACE**

AT THE SEASIDE

Direction HARRY WEBER

EDDIE

TEDDY

**GREENLEE & DRAYTON**

THE BOYS WHO ALWAYS WORK

Direction MORRIS FEIL

**ELIZABETH NELSON & BARRY BOYS**

Presenting a Medley of Variety Bits

Direction AARON KESSLER

FRANK

KITTY

**THE HAGANS**

NOVELTY DANCING

Direction—MR. CHARLES FITZPATRICK

**MARGARET DOHERTY & Co.**

PAST AND PRESENT

Direction—FLOYD STOKER

**AL MARKS and BESSE ROSA**

COMEDY ODDITIES

DIRECTION—TOM ROONEY

**JACK & NAYON**

IN "A QUIANT ACQUAINTANCE"

Direction FLYNN &amp; KENNY

**THREE VAN COOKS**

"HARMONY IN A CHINESE LAUNDRY"

Direction CHAS. S. WILSON

ARTHUR

ANNA

**NASON & FAIRFAX**

SINGING, TALKING AND DANCING

Direction TOM JONES

**THE GOLDEN BIRD**

Presented by

**LORRIANE EVON**

BOOKED SOLID

DIRECTION—SAM BAERWITZ

**NEW ACTS AND REAPPEARANCES**

(Continued from Page 12)

**CATALINO & WILLIAMS**

Theatre—Proctors 23rd St.

Style—Singing.

Time—Ten Minutes.

Setting—Three.

With a pianist and a pretty partner, Henry Catalino has a way of introducing songs that has not been used by other acts. The idea is immense, but is spoiled by the poor quality of the numbers offered.

When Catalino did a single, he had exceptional material and certainly put his numbers over with artistry. But both the lyrics and melodies of the present numbers are weak, although he works hard and is capably assisted by Miss Williams, who displays some classy costumes. The double song "Don't You Remember the Time," dressed in Colonial style, with a modified hoop-skirt and polk bonnet, was the best and received material recognition from the auditors.

The pianist played a popular rag and cleverly interpolated several other popular rags, well arranged.

The act went fairly at the supper show, but the idea is there and, with a couple of "punch" songs, would be worthy of better bookings. H. M.

**LOUIS J. SEYMOUR**

Theatre—Riverside.

Style—Singing Comedian.

Time—Seventeen minutes.

Setting—In one.

Louis J. Seymour is an Englishman who is trying hard to please American audiences. But the greatest need he has is of new and up to the minute material. Possessed of ability and a good singing voice, he offered a routine of songs and stories that showed plainly just what he can do. The best thing in his act is the drunk, which should be developed, for in it his best work was done.

Seymour speaks clearly, has a pleasant English accent, looks well and works hard. When reviewed, he was working under difficulties, for he was put on, as a special, with no rehearsal and encountered an audience that was in a "show me" spirit. Also, the house was a very poor one. With new material and more work, Seymour will be ready for the better class of houses.

Seymour would do well to have an act written around his "souse" character and to run about twelve minutes, for, then, he would have a vehicle that would suit him to a tee and which could be easily understood by any audience. S. K.

**KOMEDY TRIO**

Theatre—Proctor's 125th St.

Style—Singing and Comedy.

Time—Eleven Minutes.

Setting—One.

A neat trio, the man in flannels and hat resembling somewhat Ed Wynn from the front, and two blondes, who bear a family resemblance, offer a routine of songs and cross-fire comedy. The harmony singing was good, but the younger woman should subdue her notes, as they are strident and too forte. This was also noticeable in her solo, which would get over much better if done with more ease and less force. And if she had not been in a hurry to get away she would have received a better hand. A change of costume is made by each of the women, one showing a majestic figure in a beautiful gown of old rose and gold lace and the other in scalloped green, with bodice of lace and brilliants.

The comedy song at the opening of the act received a hand and was well delivered. The man does not overdo the comedy and seems to be experienced in putting his points over.

With a little playing the act could hold an early spot at the better houses. H. M.

**HARRY CARROLL & CO.**

Theatre—Palace.

Style—Musical revue.

Time—Thirty-seven minutes.

Setting—Special in "four."

This new act, presented by Carleton Hoagland and featuring Harry Carroll, is one of the most pretentious offerings that ever graced a vaudeville stage. The setting is of Wisteria shade draperies, with cyclorama and hangings blending perfectly. When the act opens, Carroll is seated at the piano on right stage and does not leave until the final curtain. While there, he, with a splendid arrangement of numbers and blending lyrics, proceeds to introduce the company. The theme is out of the ordinary and tells in song, how he advertised for girls for his new act. The girls then appear one at a time and he remarks that the "ad" hit the mark.

From that moment the act is one rapid whirl of flash and color, with the girls changing often and, in a few of the numbers, the wardrobe was exquisite. Grace Fisher, a pretty miss with a voice of gold, sang superbly and Harry Miller won individual applause by rendering a double number with Carroll and doing an eccentric dance that went over big. This chap is clever and could greatly improve his appearance by employing a brighter facial makeup.

The Misses Higgins and Bates, lately recruited from "Vanity Fair" (a vaudeville act) disported themselves in dances that met with approval and the balance of the company were on a par with their associates. Ballard MacDonald wrote the lyrics, Harry Carroll supplied the music and Leon Errol staged it.

All of the numbers possess class and are expertly rendered by Carroll and his company and, for an encore, Carroll offers a medley of the numbers that were employed in the offering. At the Monday afternoon performance, the act was a riot and will undoubtedly score as solidly wherever it appears, as it is class personified. J. D.

**DONALD ROBERTS**

Theatre—Audubon.

Style—Singing.

Time—Fourteen minutes.

Setting—In two (special).

After spending a year in motion pictures, Donald Roberts has returned to vaudeville with his old woodland setting in two, the same riding costume, but not exactly the same voice. He formerly produced a much purer tone on the lower notes than he did when reviewed at this house. It may be that he was troubled by a cold or was in poor voice when reviewed.

Roberts' repertoire is slightly different than that used last year. The opening and closing bits remain the same, except for a new song at the close. He has also put a few new published songs into the routine, including a fast popular one and a new tango song. He went well, however, and there is no reason for his not doing as well as he formerly did. G. J. H.

**CRAIG & HORNER**

Theatre—Harlem Opera House.

Style—Violin, Singing and Dancing.

Time—Fifteen minutes.

Setting—One.

Craig's violin playing of Thais was the hit of this act from a musical standpoint and his dancing, while playing a la Frank Whitman, of years ago, was really wonderful, especially in the difficult "falling step. His partner looked well in several costumes and put over a couple of numbers well. The songs have been used by many acts and could be replaced, especially the Chinese number. It is not bad, nor is it poorly rendered. But it has been heard pretty frequently of late.

Closing as a Spanish Senor and Senorita, they did well enough to be recalled for three bows without stealing. They show class and have a standard offering. H. M.



# CITY THEATRES

**Happy Days** FOR EVERY ONE  
**EVERY DAY MATINEE** At **THE HIPPODROME**  
 Happy Prices—Seats 3 Weeks Ahead

**REPUBLIC** Theatre, 44d St. W. of Broadway. Evs., 8.30. Mats. Wed. & Sat., 2.30.  
**MARJORIE RAMBEAU**  
**"THE SIGN ON THE DOOR"**

**Knickerbocker** B'way & 38th St. Evs., 8.30. Mats. Wed. & Sat. 2.20.  
**THE SUNSHINY CAPE COD COMEDY**  
**"SHAVINGS"**  
 "Like going on a Summer vacation."—*Evening World*

**LYCEUM** West 45th St. Evs. 8.15. Mats. Thurs. and Sat. 2.15.  
 DAVID BELASCO Presents  
**INA CLAIRE** in a New Comedy by Avery Hopwood  
**THE GOLD DIGGERS**

**Belasco** W. 44th St. Evs. 8.15. Mats. Thurs. & Sat. 2.15.  
 DAVID BELASCO Presents  
**LEONORE ULRIC**  
 in **"The SON-DAUGHTER"**  
 A play of New China by George Scarborough and David Belasco

**HUDSON** Theatre, West 44th St. Evs. 8.20. Mats. Wed. & Sat. 2.20.  
**BOOTH TARKINGTON'S** New Comedy  
**CLARENCE**

**ELTINGE** Theatre, West 42d St. Evs. 8.20. Mats. Wed. & Sat. 2.20.  
 LAST WEEK OF  
**FLORENCE MOORE**  
 in **"BREAKFAST IN BED"**

**B. F. Keith's** Broadway & 47th St. Mat. Daily at 2 P. M. 25, 50 and 75c. Every Night 25, 50, 75, 91, \$1.50  
**PALACE**  
 HARRY CARROLL & CO., with Grace Fisher, "Putting It Over"; Herschel Henlere, Rockwell & Fox, Emma Stephens, Mijares, Slayman Ali's Arabs, FORD SISTERS.

**OLYMPIC** 14th Street, Near 3rd Av.  
**Girls, Girls, Girls!**  
 Next Week—SOCIAL FOLLIES

**Mt. Morris Theatre** 116th St. and 5th Ave. Playing American Wheel Shows—This Week  
**Girls from the Follies**  
 Next Week—ROUND THE TOWN

**Brooklyn Theatres**  
**STAR** Jay nr. Fulton St. Mat. Tel. Main 1203. Daily  
**CRACKERJACKS**  
 Next Week—GIRLS FROM JOYLAND  
 Thursday Evening—Wrestling Under Direction of Geo. Bothner Every Sunday—2 Big Concerts 2

## STUDIOS TO PLAY BALL

The first ball game of the Motion Picture Studio League has been arranged between the Norma Talmadge studio and the Eastern Goldwyn studio, to take place at Star Field, Fort Lee, N. J., on May 5. The line-up for the game is as follows:  
 Talmadge. Goldwyn.  
 G. Dore.....Pitcher.....W. Hayduck  
 P. Lyons.....Catcher.....W. Seldenberg  
 J. O. Reilly.....First Base.....D. Fish  
 F. Hamme.....Second Base.....H. Turi  
 H. Harzarati.....Third Base.....W. Van Dorn  
 M. Spring.....Short Stop.....W. Carroll  
 F. Talmadge.....Right Field.....J. Brophy  
 W. Reineck.....Left Field.....M. Spinner  
 R. Fagan.....Center Field.....D. Stock  
 R. Fitzgerald.....Mascot.....H. Smith  
 C. Schlosser.....Water Boy.....J. Brown

## LEWISOHN ESTATE DWINDLES

The estate of Oscar Lewisohn, late husband of the former Edna May of "Belle of New York" fame, which was reputed to total in the neighborhood of \$6,000,000, has been found, on appraisal, and after the settlement of ninety-five claims, to be reduced to but \$3,637. This is exclusive of \$125,000 left as a trust fund to Oscar Lewisohn by his father, with the power to dispose of in his will. The entire estate, including the residue of the trust fund, was willed to Edna May, the widow.

## RAY GETS RILEY POEMS

Charles Ray has purchased four of James Whitcomb Riley's poems for screen production. They are "The Old Swimming Hole," "Home Again," "Out to Aunt Mary's" and "The Girl I Loved."

## FILM FLASHES

Helen Pierce has been signed for "The Isle of Destiny."

Myron Selznick has acquired the film rights to "Red Foam."

Frank Currier is coming East to make some local Metro pictures.

Clarine Seymour is seriously ill in the Misericordia Hospital, New York.

Viola Daniel will be Roscoe Arbuckle's leading lady in his next production.

Canyon Pictures will release on the state rights plan, "The Vanishing Trail."

Janseon and Von Himberg are planning a new \$850,000 house in Portland, Ore.

Thomas Ince has purchased "The Boss of the Big Bonanza" for Enid Bennett.

Leatrice Loy is the leading lady for David Butler in "Alice in Wonderland."

Edward Jose is to direct the Geraldine Farrar-Associated Exhibitors features.

Wesley Barry is to be starred in a series of boy productions by Marshall Neilan.

Danny Gray has been engaged as film editor for the future Neilan productions.

Burton King has acquired the rights to "The Common Sin" by Willard Mack.

The Christie Film Company has purchased twenty acres of land in Hollywood.

Bessie McCoy Davis has been signed by William Fox to star in a series of pictures.

A new film exchange has been opened at 100 Fourth Ave., in Pittsburg by J. J. Printz.

Harrison Ford has been engaged to be Wanda Hawley's leading man in "Miss Hobbs."

Edgar Lewis has completed "Lahoma," and has brought the film East for release by Pathe.

Howard Selznick, son of Lewis J., was married recently to Mildred Schneider, of Brooklyn.

Rowland Lee was recently placed under contract by Thos. Ince, to be featured in a new serial.

The "Buddy" Post comedies have been acquired by Goldwyn from the National Film Company.

Rob Wagner, writer for the Saturday Evening Post, has written two scenarios for Charles Ray.

Elmo Lincoln's next starring serial will be "The Lightning's Eye," now being prepared for him.

## Casino Theatre

This Week  
**SAM HOWE SHOW**  
 Next Week—Burlesque Wonder Show

**Empire Theater** Ralph Avenue and Broadway  
**GIRLS DE LOOKS**  
 Next Week—FOLLIES OF THE DAY

**GAYETY** Throop Ave. Broadway  
 This Week  
**Dixon's Big Review**  
 Next Week—GIRLS, GIRLS, GIRLS  
 Every Sunday—2 Big Concerts 2



## From Clown to Leading Lady

Everybody who's anybody in the profession uses McK & R Albolene to remove make-up. Cuts the grease in a jiffy. Prevents make-up poisoning. In one and two-ounce tubes and half-pound and pound cans. Sample tube free on request. At all druggists and dealers. 73

**McK & R**  
**ALBOLENE**  
 McKESSON & ROBBINS, INC.  
 MANUFACTURERS  
 ESTABLISHED 1833 NEW YORK

## McNALLY'S BULLETIN No. 4

PRICE ONE DOLLAR PER COPY  
 IT CONTAINS THE FOLLOWING GILT-EDGE, UP-TO-DATE COMEDY MATERIAL:

- 23 Screaming Monologues.
- 15 Hearing Acts for Two Men.
- 13 Original Acts for Male and Female.
- 30 Saw-File Parodies.
- 2 Roof-Lifting Trio Acts.
- 2 Rattling Quartette Acts.
- An Act for Two Females.
- A New Comedy Sketch.
- A Great Tabloid Comedy and Burlesque.
- 12 Cutting Minstrel First-Parts.
- A Grand Minstrel Finale.
- Hundreds of Sidewalk Conversations for Two Men and Male and Female.

Remember, the price of McNALLY'S BULLETIN No. 4 is only one dollar per copy; or will send you BULLETINS Nos. 3 and 4 for \$1.50. All other issues out of print.

**WM. McNALLY**  
 81 East 125th Street, NEW YORK.

## BASE BALL

**NEW YORK B. B. CLUB**  
**NATIONAL LEAGUE**  
**POLO GROUNDS**

**Plays** VAUDEVILLE ACTS, ETC.  
 N. Y. PLAY BUREAU, 265  
 Decatur Ave., New York City.  
 Stamp for catalog.

Bert Lytell's next Metro has been re-titled from "The Temple of Dawn" to the "Man From Hades."

Jessie Levine, formerly with Metro, has been made manager of the Famous Pictures Sales Company, of New York.

Harrison Ford has been engaged to support Wanda Hawley in the Jerome K. Jerome comedy, "Miss Hobbs."

Corrine Kirkham, George Swan and Jack Donevan have been added to the cast of Goldwyn's forthcoming "Milestones."

"The Silver Horde," a Rex Beach-Goldwyn special, will be given its initial showing at The Capitol Theatre, May 9th.

Milton Sills has been engaged by Paramount for "The Translation of a Savage," "The Faith Healer" and "The Shulamite."

Lincoln Miller, who is producing the series of "The Weekly Indigestion," has arrived back in California and is at work again.

The rights for Iowa and Nebraska of "Tillie's Punctured Romance" have been purchased by Sterling Film Corporation, of Omaha.

Bryant Washburn underwent an operation last week, when he gave part of his blood to his infant son, through blood-transfusion.

Jeanne Calhoun, Priscilla Bonner and Hardee Kirkland, have been added to the cast of "Officer 666," in which Tom Moore will be starred.

The De Luxe Film Corporation of Philadelphia has secured the Eastern Pennsylvania and Southern New Jersey territorial rights for "Blind Love."

Thomas Saxe has bought the Strand Theatre, Milwaukee. This, together with the Princess and Alhambra, gives him three prominent downtown theatres.

Eugene H. Kauffman has left for the coast to open offices for the Inter-ocean Film Company at Los Angeles, Portland and San Francisco, to handle accessories.

William Desmond and his wife, Mary McIvor, have a new eight pound baby girl at their home in Beverly Hills, California. The youngster is known as Mary Joanna.

Helen Howard is to play opposite "Buddy" Post, now being featured in a series of comedies produced by National Film Corporation and released by Goldwyn.

H. B. Cagle and Louis Rosenbaum, who own theatres in Albany and Decatur, Alabama, have merged their interests. They control the Star, Delite, Masonic and Princess.

The first three of the Selznick-Kaufman series of editorials entitled "A Good Fellow," "Content," and "Pity the Poor," will be released on May 10th, 17th and 24th, respectively.

Jack Mulhall, Lila Lee, Helen Jerome Eddy, Walter Hiers and Julianne Johnson have been cast in the first starring vehicle to be produced by the Realart Pictures Corporation.

The Southern Eastern Film Company, of Atlanta, Ga., has acquired the rights to "The Real Star Dramas," for the following territory: Georgia, Florida, Alabama, Virginia, North and South Carolina.

Abraham Lehr, vice-president of Goldwyn and general manager of the Culver City studios of the company, has been added to the board of the Citizens Trust and Savings Bank of Los Angeles.

Eddy Polo, ex-circus performer and movie star, is to make a series of ten two-reel subjects dealing with circus life, while travelling with the Barnum and Bailey show, utilizing the members of the show as his supporting cast.

Frank Lanning, actor, author and believer in the principles of healing by absent treatment, has written a scenario entitled "The Crucifixion of Jim Hazelton." He hopes to extend his scope of absent healings through the medium of the films.

Pauline Fredericks will have in the supporting cast of "Madame X" which Goldwyn is producing, featuring her, Casson Ferguson, William Courtleigh, Lionel Belmore, Wilfred Louis, Maud Louis, Hardee Kirkland, Albert Roscoe, Corraan Kirkham, Sydney Ainsworth, Maude George, Cesare Gravina, Lloyd T. Whitlock and John Hohenvest. Frank Lloyd is directing the production.

Jack Boyle has been signed by International for its scenario staff. His crook stories are to be filmed, the first one under the direction of Frank Borzage. These will include, "Problem in Grand Larceny," "Daughter of Mother McGinn," "The Beauty Fountain," "Answer in Grand Larceny," "Alias Prince Charming," "The Painted Child," "Black Dan," "Black Dan Pays," "Boomerang Bill," "The Face in the Fog" and "Granddad's Girl."



## STRAUSS OPERA MAKES HIT

BERLIN, Germany, April 24.—The new opera by Richard Strauss and Hugo von Hoffmannsthal, a Viennese poet, which was produced here during the season, created a sensation and, up to the time of the closing of the season, was going very strong. The opera, "Die Frau Ohne Schatten," or "The Woman Without a Shadow," resembles in construction and development "Elektra" and "Die Rosenkavalier," also written and composed by these two. The piece is very difficult to handle technically and was all but abandoned three times before it finally got to the stage.

## PAVLOWA NOT GOING ON SCREEN

LONDON, Eng., April 24.—Anna Pavlova, the Russian danseuse, who is now appearing in this country, has declared that she will never again go into pictures. She says her short experience in film acting did not sharpen her desires in that direction and so she will confine herself to dancing.

## DODGE CLAIMS "LASSIE" CREDIT

(Continued from Page 31)

Miss Kosta in the big scenes! Mr. Royce knew nothing of this!

Mr. Errol rehearsed the company for exactly three and one-half weeks, staging the following numbers as seen at the New York opening with hardly the minutest change by Mr. Royce, who could not possibly improve upon them. "The Piped o' Dundee," (so changed by Mr. Royce that it no longer is the big hit number that it was); "Echo," "Boohoo" (the only change being that Mr. Royce has Miss Dickson and Mr. Hyson work on the opposite side of the stage from that arranged by Mr. Errol!); and "Fairy Whispers"—in the first act; the Opening Waltz of the second act, re-arranged by Mr. Royce, the only difference being that now the scene setting is better and allows for better grouping; "Roses" (cut out altogether by Mr. Royce, although it was the daintiest and most original number ever staged in musical comedy, in my opinion, and always was a sensation out of town); "Lovely Corals," "A Teacup and a Spoon" (and, for this number, by the way, I scoured all over New York for a set of teacups that were each exactly tuned in a perfect "T"—again something Mr. Royce never even dreamed of!); "Lassie" (changed and I will admit greatly improved by Mr. Royce by introducing chorus girls, whereas originally Mr. Bottomly sang it alone, it being my idea not to permit the chorus to intrude too much); in the second act; and in the third act, "Dilly-dally-O," originally sung by Mr. James Harrod (Colin I'More) and full stage of chorus with unique specialty dance by two clever dancers, put out on the piece by Mr. Royce because he had never staged anything so novel as "The Poper o' Dundee" and "Dillydally-O" with these two dancers, Miss Olga Ziceva from "The Greenwich Village Follies," and Miss Ruth Rollins from "The Better Ole"; "Croodlin' Doo," and "The Storm."

What Mr. Royce has staged in "Lassie" are the following numbers: "The Barrin' o' Th' Door-o," which I had thrown out in

## GIVES LION DINNER

PARIS, France, April 24.—Mistinguette, the popular actress here, gave a dinner at Marguerite's to a party of thirty theatrical and circus stars, at which the chief attraction was roast lion, taken from the corpse of Bescotte, a four-year-old lioness which had been shot after being injured. She was the property of Marcel, an animal trainer, who bought her for \$1,200.

The guests included Adolphe, the year-old-son of Bescotte, who was there to see if he could get a bit of meat from his mother's back. All agreed that the meat was good, but needed a lot of seasoning.

## ANOTHER CLAIMS BRODY TITLE

LONDON, Eng., April 24.—Still another claimant to the title of William A. Brady's play, "The Man Who Came Back," has announced himself. This makes three claimants to the title, Charles Stafford and Brady being the first two, and Tony Snape the third.

## POIRET TO VISIT U. S.

PARIS, France, April 24.—Paul Poiret, the costumier of this city, will go to the United States in the Fall to supervise the costuming of "Afgar," the C. B. Cochran spectacle which Morris Gest will produce next season. It will be Poiret's first visit to the United States.

## BRIENX PLAY FALLS SHORT

PARIS, April 26.—"Les Americains chez Nous," the latest Brieux play has fallen somewhat short of the mark. The plot basis sets forth the clash of different ideas and traditions between a French family and a Yankee ally. Although the author shows a marked understanding of American ways, is a thinker and philosopher, the play lacks the power to convince.

## JOE ELVIN HAS NEW SHOW

LONDON, Eng., April 24.—Joe Elvin is showing a new production at the Wood Green Empire, called "Tickle Me Up." He is showing this, prior to resuming his tour on May 17 in "Sailor Lad."

## WANT ROBEY FOR FILMS

LONDON, April 26.—It became known this week that a movement is under way to organize a film company to feature George Robey, the English comedian.

## PLAYWRIGHTS THEATRE SOLD

PARIS, April 24.—Threats of a dramatic strike were heard in theatrical circles this week. The playwrights plan an organized protest against the increased taxation with which the theatres are threatened. It has been proposed by members of the Council to boost the tax, which now stands at ten per cent of the gross receipts, to eighteen per cent.

## MANCHESTER ROYAL SOLD

MANCHESTER, Eng., April 24.—The Royal Theatre, this city, has been sold by authority of the shareholders, to Raymond Pollack, a London business man. The house, which accommodates 3,000, was briskly bid for, inasmuch as it is on a very desirable site. Pollack paid \$550,000 for the property.

## DEATHS

EDIE VENO died in England, on the morning of Good Friday, after a short illness. Miss Veno, who was 33 years old, started on the variety stage as a child and soon became known as a comedienne. She also appeared in "Razzle Dazzle" at the Drury Lane Theatre. She was a member of the Variety Artists Federation.

MRS. RAYMOND FURNISS, wife of the manager of the Bury Hippodrome, England, died in that country on March 30. Mrs. Furniss had been one of the best-known equestrienne performers in the circus world. She was born forty-eight years ago in Todmorden, Lancashire. She made her debut as an equestrienne under the name of Millie Carlotta, in Messrs Cullen's Circus. She later joined the famous Hengler's Cirque, and Quintette's Circus.

Clarine Seymour, film actress and one of the D. W. Griffith "finds," died following an operation at the Misericordia Hospital, on 81st Street, last week. She had been

at work on Griffith's version of "Way Down East" when stricken. Production of the film is held up.

Alexander Henderson, a well known composer and conductor, died at the home of his daughter and son-in-law, 374 Central Park West, last week, from heart trouble brought about by acute gastritis. He is survived by his daughter, known on the stage as Beatrice Booth, of Booth and Villareal. He was engaged in writing an opera when stricken.

EDDIE SHUMAN, assistant carpenter of Minsky Brothers National Winter Garden, died at his home in New York last Wednesday from pneumonia. He was buried at Washington Cemetery. Shuman was a member of T. P. U. No. 1.

LILLIAN LEWIS (McVEY), died in New York recently, after a short illness. She was a contortionist and acrobatic dancer. Burial was made in New Haven.

ROBERT EMMETT, in private life known as Robert Emmett Cleary, died in Pittsburgh last week. He was formerly a dramatic tenor and retired several years ago to become manager of the Arcadium Theatre. He died of pneumonia, and his brother, John Mitchell Cleary, a merchant, was stricken with heart disease and died while speeding to the death-bed.

RAYMOND ROZE, musical director and composer, died recently in London. He was forty-five years of age and had written one great opera, "Joan de Arc." He also served during the war. Death was sudden, and unaccounted for.

ROBERT LOCKE, editor of the Toledo Blade and a well known dramatic critic, died April 21 following an attack of appendicitis. He had a national reputation as a critic and was the owner of the finest biological library of actors and actresses in America or England. He is survived by his wife, Mabel Dixey, the actress, and two brothers.

## LETTER LIST

## SENTS.

Atkins, Pole Act  
Bernie, Lewis  
Belmore, L.  
Blaisdell, Wm.  
Basarsky, A.  
Bailey & Cowan  
Clifford, C. B.  
Dumitrescu, Mitlu  
Dumond, Jos.  
De Motte Riding  
Act  
Dunlop, Geo.  
Egan, Jos. T.  
Frank, Howard B.  
Faust, Victor  
Geiser, Harold F.  
Gaines, Jas. C.  
Harris, Lew  
Jardys, Lew  
Knight, Oliver  
Lloyd, R.  
Miller, Harry  
McAnallan, Joe  
Pinski, L. J.  
Miller, Fred P.  
Rowland, Ed

## Ring, Albert

Riedler, Anton  
Ramsdell, Lon B.  
Rigby, Arthur  
Reynolds, Clyde  
E.  
Rubens, Lee  
Riano, W. H.  
Stanley, Fred  
Striker, Gus  
Swor, Bert  
Tafan, Mike  
Vogel, Henry  
Van Wert, J. W.  
Wallerstedt, J.  
Albert  
Westlake, W. H.  
Wilford, Lew  
White & Murphy  
Wataos, John

## LADIES

Arroll, Blanche  
Dunbar, Edith L.  
Demarest, Mar-jorie  
Deveraux, Morine  
Dale, Violet

Delaney, Mrs. Rob  
Earle, Julia  
Francis, Mabel  
Henry, Louise  
Chester, Bobbie  
Jenkins, Rose  
Kent, Annie  
Leavitt, Klittle  
La Vassar Ladies  
Band  
Lockhart, Mabel  
La Boy, Billa  
McCann, Cecil  
Merrill, Beanie  
Moore, Dorothy  
Murphy, Mrs.  
Frank  
Pelletiere, Lucille  
Raymond, Linzie  
E.  
Salmo, Juno  
Stuart, Eva  
Smith, Nel R.  
Vandevere, Florence  
White, Grace  
Willhart, Betty

## MADISON'S BUDGET No. 17

A volume of comedy material for professional entertainers who earn their living by making audiences laugh. Contents include a generous assortment of my sure-fire, original monologues, parodies, acts and sketches for 2 males and male and female; also minstrel first-parts, minstrel finale, 200 single gags, a one-act comedy for 9 characters, etc. Price of MADISON'S BUDGET No. 17 is ONE DOLLAR. Send orders to JAMES MADISON, 1052 Third Avenue, New York. I write special material at 1493 B'way.

ALICE McNUTT—Soprano

## THE AMERICAN SINGERS QUARTETTE

Now Playing Capitol Theatre, Springfield, Mass.

Management Harry A. Truax—c/o Leslie Morosco, office, Gaiety Theatre Building

WILLIAM WOODS—Tenor

HARRY TRUAX—Baritone

## BILLY HARRIS

Will Do a Versatile Character Act at Close of Season

Now With LID LIFTERS

HERE'S ME

## SYDNEY HAMILTON

RAZZLE DAZZLE CO.

## Pat Kearney

MANY THANKS TO ALL

Signed with GEO. BELFRAGE'S 1920-21 "HIP HIP HOORAH GIRLS"

## LILLIAN ISABELLA

MUSICAL SPECIALTY SIGHTSEERS

SIGNED FOR COLUMBIA SUMMER RUN AND FOR NEXT SEASON

## A M A N D A L O V E

LEADING WOMAN

AL REEVES SHOW

## EVELYN DEMAREST

PRIMA DONNA

WITH THE MIDNIGHT MAIDENS



E. F. ALBEE  
President

J. J. MURDOCK  
General Manager

F. F. PROCTOR  
Vice-President

## B. F. Keith Vaudeville Exchange (AGENCY)

(Palace Theatre Building, New York)

B. F. KEITH

EDWARD F. ALBEE

A. PAUL KEITH

F. F. PROCTOR—FOUNDERS

Artists Can Book Direct by Addressing S. K. Hodgdon

## Attention, Vaudeville Acts

John Quigley Theatrical Agency, Inc.

New England's leading Independent Agency. Good Vaudeville Acts wanted. Short jumps. 184 Boylston St., Boston, Mass.

ALLEN  
SPENCER  
TENNEY

VAUDEVILLE WRITER

"IF MATERIAL CAN HELP YOU, I CAN BE OF MATERIAL HELP TO YOU." WRITE, WIRE, OR CALL—

Allen Spencer Tenney, 1493 Broadway, N. Y.

## PLAYS

For STOCK REPERTOIRE, AMATEUR COMPANIES  
LARGEST ASSORTMENT IN THE WORLD. Books for home amusement. Negro Plays. Paper, Scenery, Mrs. Jarley's Wax Works. Catalogue Free! Free! Free!  
SAMUEL FRENCH, 28 West 38th St., New York.

## Insure Your Material Against Theft REGISTER YOUR ACT SEND IN YOUR MATERIAL

THIS COUPON will be numbered and attached and a certificate will be returned to you as an acknowledgement, and for future reference. The contribution should be signed plainly by the person or firm sending the same, and should be endorsed by the stage manager of the show or of the house where the act is being used or other witnesses. Further acknowledgement will be made by the names and numbers being published.  
Address your contribution to

The Registry Bureau

NEW YORK CLIPPER, 1694 Broadway, New York

Date .....

NEW YORK CLIPPER REGISTRY BUREAU

Enclosed find copy of my .....

entitled .....

for Registration.

NAME .....

ADDRESS .....

## TIGHTS

Silk Opera Hose and  
Stockings

Are Our Specialties

QUALITY the BEST and PRICES the  
LOWEST.

Gold and Silver Brocades, Theatrical  
Jewelry, Spangles, Etc. Gold and Silver  
Trimming. Wigs, Beards and all  
Goods Theatrical. Samples upon request.

J. J. WYLE & BROS., Inc.

(Successors to Siegman and Weil)

18-20 E. 27th St.

New York

## PAPER HATS

for Carnivals, Parades, Dancing. Doz. 35c. up  
Catalog free

GUS KLIPPERT, 46 Cooper Sq., N. Y.

## SCHNOTER'S SUSPENSORIES



YOU can enjoy perfect  
comfort and freedom.  
Schnoter's Suspensories and  
lock Straps have gained their  
wide-spread popularity by  
quality, wear, fit, and low price.

At Drug Stores or sent direct \$1.00  
Send for booklet of other styles and prices  
J. C. SCHNOTER CO.  
628 SIXTH AVE. Dept. (L) N. Y. CITY



Large List New,  
Professional and Amateur  
Vaudeville Acts, Stage Monologs,  
New Minstrel Material, Jokes, Hand  
Books, Operettas, Folk Dances,  
Musical Readings, Recitations, Dialogs,  
Special Entertainments, Speakers,  
Pageants, Motion Songs, Shadow Plays,  
Tableaux, Drills, Wigs, Beards, Grease Paints and  
Other Make-Up Goods. CATALOGUE FREE.  
T. S. DENISON & CO., DEPT. 17, CHICAGO

## CLIPPER BUSINESS INDEX

### STAGE DANCING SCHOOLS.

Harvey Thomas, 316-18-20-59 E. Van Buren  
St., Chicago, Ill.

### LAWYERS.

Joseph A. O'Brien, 1402 Broadway, New  
York City.  
Edward Doyle, Attorney, 421 Merchants Bank  
Bldg., Indianapolis, Ind.  
James S. Kleinman, Equitable Bldg., 120  
B'way, New York City.  
F. L. Boyd, 17 No. La Salle St., Chicago.  
Andrew J. Smith, 53-63 Park Row, N. Y.

### MUSICAL CLASSES

A. Braunneiss, 1012 Napier Ave., Richmond  
Hill, N. Y.

### SCENERY.

Schell's Scenic Studio

581-583-585 South High St., Columbus, O.

Kahn & Bouwman Scenic Studio

100 W. 45th St., 4th Floor, N. Y. C. Bryant 1925.

SCENERY FOR HIRE AND SALE

Amelia Grain, 819 Spring Garden St., Phila-  
delphia, Pa.

### SONG BOOKS.

Wm. W. Delaney, 117 Park Row, N. Y.

### TENTS.

J. C. Goss Co., 10 Atwater St., Detroit,  
Mich.

### THEATRICAL GOODS.

Boston Regalia Co., 387 Washington St., Bos-  
ton, Mass.

### THEATRICAL HARDWARE.

A. W. Gerstner Co., 634 8th Ave. (41st St.),  
New York.

### THEATRICAL PROPERTIES.

John Brunton Studios

228 W. 41st St., N. Y.—Bryant 5014.

### VENTRILOQUIST FIGURES.

Ben Hobson, 1549 Benson Ave., Westchester,  
N. Y.

### VIOLINS AND SUPPLIES

August Gemunder & Sons, 141 W. 42d St.,  
N. Y.

## Two-Man Act

An absolutely new, roaring com-  
edy act; copyrighted, exclusive  
rights. Address J. B. RILEY, 316  
West 97th St., New York.

### FUNNIEST PARODY EVER WRITTEN

### THE

## FACE ON THE BARROOM FLOOR

Inc. Original Bar Room Monologue

\$1.00

ELMER TENLEY

317 Strand Theatre Building, N. Y. City

### MONEY WRITING SONGS

A successful music composer and publisher  
writes a book explaining how to make money  
publishing songs. Contents: Correcting your  
Faults, Writing a Melody, Directing the Am-  
bitious Young Composer, Placing your Songs  
before the Public. Lists over 500 Music Deal-  
ers—200 Band and Orchestra Dealers. You  
need this book, only one of its kind on the  
market. Only \$1.00 Postpaid. Money back if  
you say so. UNION MUSIC COMPANY, 315  
East Fifth St., Cincinnati, Ohio.

## HERMAN BACH

"THE LONGACRE JEWELER"

NOW AT 1584 BROADWAY, N. Y. C.

Opposite Strand Theatre

Formerly 45th St. and Broadway

## Music Printing

In any style or quantity, our equipment  
insures best results. Sample copies and  
prices submitted on request.

PROMPT DELIVERY.

Music Publishers Press

283 West 40th Street, New York City

### AMATEURS, ATTENTION. Note! Free School of Acting

Instruction for Stage in all branches abso-  
lutely free for all those stopping at the  
Sherman House, Davenport Centre, N. Y.  
Address Prof. Dan Sherman.

## WE ARE NOW LOCATED

IN LARGER QUARTERS AT

141 W. 36th Street

WILLIAM BAL COMPANY

MANUFACTURERS OF THE

"Dreadnaught"

XX and "STAR"

PROFESSIONAL

## TRUNKS

## Show Printing

Heralds, Tonighters, Dodgers,  
Tack and Window Cards, Half  
Sheets, One Sheets, Three Sheets,  
Cloth Banners, Card Heralds,  
Letterheads, Envelopes, Etc. Type  
Work Only. No Stock Paper.  
Everything Made to Order. Union  
Label Printing. Write for Prices.

GAZETTE SHOW PRINTING  
COMPANY

MATTOON

ILLINOIS



The world's largest manufacturers  
of theatrical footwear

WE FIT ENTIRE COMPANIES  
ALSO INDIVIDUAL ORDERS

New York Chicago  
1564 B'way at 46th St. State and Monroe Sts.

## WARDROBE PROP TRUNKS

\$5.00

Big Bargain. Have been used. Also a  
few Second Hand Innovation and Fibre  
Wardrobe Trunks, \$18 and \$15. A few  
extra large Property Trunks. Also old  
Taylor Trunks and Bal Trunks.  
Parlor Floor, 28 W. 31st St., N. Y. City.

## SCENERY

Diamond Dye, Oil or Water Colors

SCHELL SCENIC STUDIO, COLUMBUS, O.

## BERT LEVEY CIRCUIT

VAUDEVILLE THEATRES

Alexander Theatre Building,  
SAN FRANCISCO

## WIG

Real Human Hair, Irish Canadian,  
Jew, Dutchman, Clown, \$1.00, \$1.75  
each. Negro, 75c. Lady wig, \$2.50,  
\$3.00 each. Tights, \$1.75. Hair  
Mustache or Chin Beard, 25c. each.  
Catalog free.

GUS KLIPPERT, 46 Cooper St., New York.